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The managers and priests of the temples and *basadis* whereof the photographs of art and architecture have been taken

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PANORAMA OF JAIN ART

By C. SIVARAMAMURTI

THE TIMES OF INDIA NEW DELHI-110002 INDIA

FOREWORD

PRIME MINISTER

Several major religions have arisen in India. Their philosophical richness, the moral values they have inculcated, the great literature, art and sculpture they have inspired, and the myriad ways they have moulded the lives of the ordinary people have enabled our country to make substantial contribution to the sum total of human civilisation.

Jainism embodies deep investigations into the nature of Reality. It has given us the message of non-violence. It was born in the heart-land of India but its influence pervaded all parts of the country. Some of the earliest literature of the Tamil region, is of Jain origin. The great Jain temples and sculptured monuments of Karnataka, Maharashtra, Gujarat and Rajasthan are world-renowned.

Some historians tend to classify the cultural and political development of India into water-tight religious groupings. But a little analysis will show that the evolution of Indian culture was by the union of many streams which make up the mighty river which it has become. "The Panorama of Jain Art" places the works, which are specifically Jain, in the context of the cultural growth of the area in which they developed and the country as a whole. This attractive book can be read with profit by scholars and those who have an eye for beauty and a love for India's unparalleled heritage.

Indira Gandhi

(Indira Gandhi)

New Delhi
October 19, 1982

INTRODUCTION

When Bharatiya Jnanpith published its three volumes of 'Jaina Art and Architecture', the first one in November, 1974 to celebrate the 2500th year of Nirvana of Bhagwan Mahavir, under the inspiration of late Shri Shanti Prasad Jain, art historians and scholars were delighted to have for the first time, a succinct account of the genesis and development of Jain art through 300 BC to 1800 AD, covering regions, styles, and media in 1400 pages of masterly treatment, enriched by 720 illustrations, 50 of them in colour It was a joint effort of about forty scholars, each writing on a given topic of his or her specialisation The fact that it was edited by no less a scholar and master-editor than Shri A Ghosh, former Director-General of Archaeological Survey of India, added to its authenticity and competence

Just as the three Volumes of Jain Art and Architecture were inspired by the occasion of Bhagwan Mahavir's Nirvan Mahotsav, the planning of the Panorama of Jain Art owes its genesis to the auspicious celebrations of the Mahamastakabhisheka of Gommateshwara Bahubali, at Shravanabelgola, in Karnataka, marking, in Feb 1981, the thousandth year of the Pratishthapana (installation) of the 57′ high colossus by Chamundaraya, the Commander-in-Chief of the Ganga Kings

The standards of technological achievements in the production of art books having galloped fast, more so in the intervening years, and the requirements of discerning and sophisticated readers having got adjusted to a new standard of taste, the Trustees of Bharatiya Jnanpith felt that full justice to the achievements of Jaina Art and Architecture, in the context of entire Indian Art, cannot be done unless these are presented very selectively in a superbly finished visual form with maximum amount of economy in words, without sacrificing the kernel of the theme of each illustration

The project of publishing a series of Volumes aptly entitled 'Panorama of Jain Art' is born of that realisation

It is a matter of highest gratification for us that Smt Indira Gandhi, Prime Minister of India, has graciously written a Foreword to this Volume I must also recall with equal gratification that it was Smt Indira Gandhi as Prime Minister of India, who released the first Volume of 'Jain Art & Architecture' in a mammoth gathering of Nirvan Mahotsav audience on 14th Nov 1974

Her perception of the greatness of Indian Art and Culture has been a matter of personal experience and involvement She has imbided the manifold richness of Indian art, and has seen for herself how our artistic heritage has influenced and continues to influence Indian life Her word of appreciation of this project and of this Volume is a commendation which we greatly value That she has managed to find time, amidst her onerous responsibilities, to write a Foreword, shows the measure of her vision of the essentials of life and assiduous discipline which she exercises over herself in the Yogic traditions of India

Authorship of such a series is a highly specialised job which demands

scholarship, practical expertise and vision of an artist and a poet It is India's pride that it is blessed with such a scholar of international repute in the person of Shri Sivaramamurti His personal circumstances and commitments were all against his burdening himself with the responsibility of a grand project like this, which is completing its first milestone with the publication of this volume This volume is written by him His struggle was between the odds and the ends The streak of self abnegation enabled him to counter-balance the handicaps of fatigue and possible frustrations No words are adequate enough to express our gratitude to Shri Sivaramamurti

I am happy that Bennett Coleman & Company, the publishers of Times of India group of publications, under the inspiring Chairmanship of Shri Ashok Kumar Jain have decided to take over the project, with all the richness of talent, experience and resources at their command

All the persons connected with the country-wide set up of All India Digamber Jain Mahasamiti, Delhi will I am sure, feel happy as they would find in the publication of these volumes, the fulfilment of one of their cherished dreams I owed it to this institution as its President also

I can only hope that the highly artistic production of this book, for which no editorial pains or economic constraints of production have been spared, necessitating frequent replacement of transparencies until satisfaction was achieved, subjectwise and reproductionwise, will delight the scholars and connoisseurs who will treasure it as an acquisition to be perused and preserved More volumes are to follow

To conclude, I must give expression to the thought and the sentiments that have been uppermost in my mind This project as well as many other preceding ones in the field of oriental research, Indian culture, literature and art have been the flowering of the vision, wisdom, dynamism and liberality of my younger brother, late Shanti Prasad Jain and his illustrious wife late Smt Rama Jain The achievements of their many-splendoured personalities continue to inspire all of us at the helm of Bharatiya Jnanpith and of the Times of India organisation I am inscribing these lines as a dedication of this volume to their sacred memory

SHRIYANS PRASAD JAIN

PREFACE

IT is a happy idea that occurred to the sponsors of these volumes of an album composing a panorama of Jain art to be superbly produced as a worthy tribute to the glory of Jain art in India. Shri Shriyans Prasad Jain bubbled with enthusiasm over this project. The ways and means of collecting the art material required for this purpose were thought of and discussed. This is a project with the entire sub-continent of India as its scope to be covered in appropriate volumes. Help rendered and resources made available by Shri Ashok Kumar Jain, Chairman of the Bennett, Coleman & Company Limited, went a long way in shaping the project as visualised.

Worship is the highest whether with flowers or by words uttered or written in praise of the Lord. Krishna himself has said *'Ye'pyanya-devatābhaktā yajante śraddhayānvitāh, te'pi mām eva Kaunteya yajantyavidhipūrvakam'* those that worship lovingly other deities than myself with ardour also do worship me alone, though only in some other form, *Bhagavadgītā*, 9,23. The glory of the forms of the Lord alone is sung in one form or another. Krishna himself according to Jainism is the future Tīrthaṅkara. I have only contemplated on the Lord in another form as I wrote this book in the spirit of an offering of worship. I am grateful for this opportunity given me to ruminate on celestial glory that takes us beyond the mundane.

This volume pertaining to south India was planned as the first, so that it could coincide with the celebrations of the millennium of the creation of the glorious monolith of Bāhubali at Śravanabelagola, the *mastakābhisheka* of which was performed as a symbol of the devotional celebrations of one thousand years of the existence of so great a monument.

Human endeavour being what it is, time fleeting and elusive, and not so amenable to the grasp of a chosen date, it is still indeed a satisfaction that this book is now being issued almost as close to the date originally thought of as possible. The production of a good book necessarily reckons time, attention, dedication and purposeful endeavour. I am grateful to Shri Shriyans Prasad Jain for inviting me to write this book. As President of Bharatiya Jnanpith his constant endeavour is, as that of Shri Ashok Kumar Jain, the Managing Trustee, to contribute handsomely to the cultural efforts like the present one. All India Digambar Jain Mahasamiti will see into this publication an offering worthy of its efforts to make the occasion of the *Mahāmastakābhisheka* celebrations a grand success.

The project, *Panorama of Jain Art*, as a series of publications, profuse in colour and monochrome of plates of quality material is, in a way, a sequel to the three-volume comprehensive survey entitled *Jaina Art and Architecture* published by Bharatiya Jnanpith as an homage to Lord Mahāvīra whose 2500th year of *nirvāna* was celeberated under the presidentship of the noted industrialist and a patron of culture and art, late Shri Shanti Prasad Jain. When I contributed to those volumes I remembered my friend late Babu Chhotelal Jain who dreamt of publication of such superb volumes.

I cannot adequately express how indebted I feel to Dr Ram S Tarneja and Shri Ramesh Chandra for bringing in Shri K L Nandan with his dynamism for expedition in the production of this book through colour transparencies and photos The assistance of Shri Gopi Lal Amar has also been helpful Shri J.K Beri's technical excellence in the production of the book has been effective I am glad to express how happy it was to discuss with Shri Ramesh Sanzgiri the selection and layout of illustrations in the book, as he has stressed on its aesthetic appeal

With so much on hand including the volumes of Indian Art for the Storia Universale Dell'Arte (Encyclopaedia of World Art), and the several university lectures that are being published as separate monographs, all simultaneously by a strange coincidence, and my health itself being unfortunately in a rather indifferent state this year, I am grateful to Shri Gurcharan Singh Bagga who has unfailingly cooperated with me in adjusting his time to mine as far as possible to see that expedition in my preparation of the text was not lost

The National Museum, the Archaeological Survey, the Prince of Wales Museum, the Madras Museum, the Bangalore Museum, the Hyderabad Museum and several colleagues from different areas of our country and abroad have as usual suffused me with their affection by immediate attention to my requests whenever I hurriedly required one photo or the other

I am delighted that the press, chosen is wonderfully equipped and devotedly dedicated to aesthetic perfection, has produced the book in a manner worthy of what it should be, to make the dream of the sponsors, the author, readers—scholars and laymen alike, a complete realisation Produced so early in the year, I should consider it the first bloom of the flowers of the spring of 1983 yet to be born I exclaim with joy that a good thing well planned has been excellently accomplished This indeed gives me no less joy than what it should be offering to the sponsors themselves I hope the world of connoisseurs and lovers of art would welcome this beautifully produced book, sumptuous in its illustrations, kaleidoscopic in colour and monochrome.

New Delhi
5th January 1983

C Sivaramamurti

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THIS pair of feet of Bhadrabāhu was carved as for the worship of his disciples who journeyed South with him and the Mauryan emperor Chandragupta Though anachronistic its importance is nevertheless unimpaired The feet have ever represented in India the highest reverence for the deity or the teacher whose grace is believed to emanate from those very limbs That is why Muka, the poet has a century of verses on the lotus feet of Devī, *Pādāravinda-śataka* The feet of Vishnu as Trivikrama are famous In fact the feet represent Vishnu symbolically The raised foot of Natarāja to which he points with his *dandahasta* suggests liberation to the devotee by its adoration Vishnu's hand as Varadarāja's pointing to his foot suggests emancipation assured by the adoration of his feet The feet of Vishnu symbolise Purushottama, the noblest of *Purushas* The ideal ruler is to be that by protecting the world It is interesting that in far off Indonesia there is a representation of a pair of feet as well as the footprint of a large state elephant and an inscription in early fourth century Grantha characters of the Pallava type from south India giving out that these are the footprints of the victorious ruler Pūrnavarman, the lord of the city Tārumā, resembling the feet of Vishnu himself The stately foot of the elephant is to add lustre to the glory of the royal prosperity of the king

In the earliest symbolic representations of Buddha, the feet suggest his presence, whether the child is born from the side of Māyā and received on a silken garment by Śakra, or whether he is seated under the Bodhi tree for enlightenment, or on the *vajra* throne for preaching, or whether he descends from heaven by the jewelled ladder after preaching to his mother his great *dharma* The feet represent him in his earliest form The anthropomorphic form arises later

1. Nāgarāja protecting Parśvanātha with his hoods, Dharanendra and Padmavati flanking as attendants Pāndya 8th century A D , Kalugumalai Tirunelveli district

This is one of the finest examples of an aesthetic version of the theme in a large imposing rock-cut panel chiselled on a boulder

2 Feet of Bhadrabahu, Western Ganga, 9th-10th century A D , Sravanabelagola

Of all the limbs the feet are always chosen as the most important object of worship

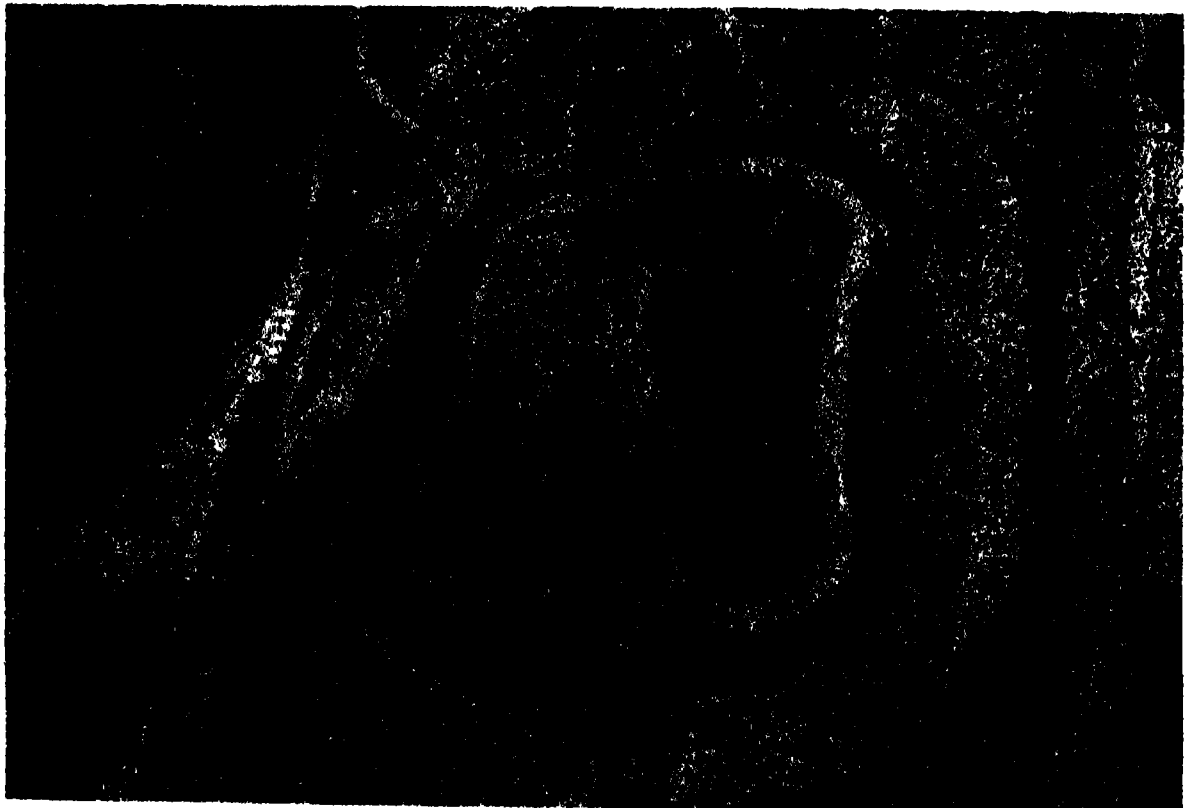
Similarly golden lotuses spring up to receive the feet of Buddha as he walks seven steps as a little child just born to declare that this was to be his last birth when he would attain supreme knowledge and attain *nirvāna* In the case of the Tīrthaṅkaras also golden lotuses arise to receive their steps as they walk The feet of the Tīrthaṅkaras are equally worshipped with reverence, and a pair of feet in Hampī represent Pārśvanātha's kindness to the snake that he saved from annihilation, which out of gratitude in his birth as Dharanendra Yaksha canopied him with his hoods and protected him from Kamatha The feet are here shown in opposite directions to suggest that he could see in all directions like Gautama, the *rishi* who had eyes even in his feet The *kevala-jñāna* of Tīrthaṅkara that transcends the highest of any other knowledge and is the acme of perfection, is thereby suggested as facing and taking into account everything all around The gratitude of the snake is but natural in an innocent reptile It is a rare indication of how nothing is too insignificant to escape the attention, compassion and mercy of the highest lord, the Tīrthaṅkara, who could save the snake, *nāga* like Vishnu as Gajendramokshada who could come from heaven on high to save a mere animal *nāga*, in this case an elephant

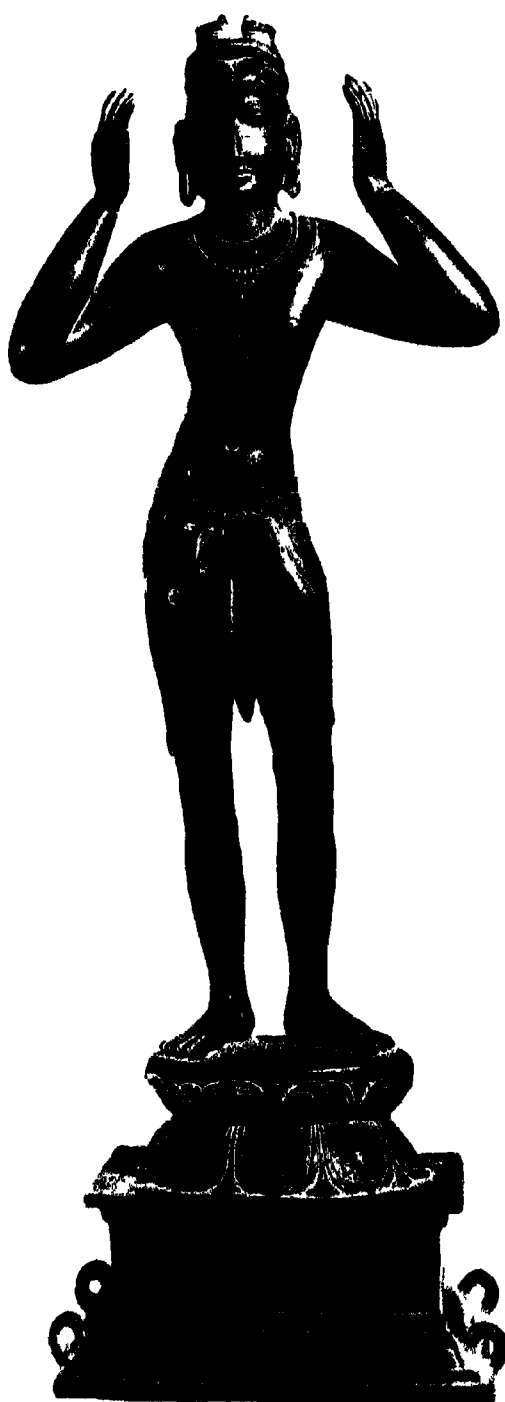
The feet mean so much in Indian thought and literature that Kālidāsa can very well say that as Bharata bowed at the feet of Sītā as she returned home to Ayodhyā by the aerial car, the touch of her feet, pure by spurning the passionate advances of Rāvana, purified the locks of Bharata, turned coarse by asceticism, closely resembling those of his elder-born Rāma, which, in turn, purified by their own ascetic glory, even the feet of Sītā herself, *Raghuvaṁsa*, 13,78 The peak of devotion to the feet of the highest and the greatest culminated in one of the most magnificent bronzes, a unique one of the early Vijayanagara period, of Bharata holding the *pādukās* of Rāma on his head, a treasure of art now in the National Museum

The feet of Bhadrabāhu in Śravanabelagola mark the spread of Jainism in south India

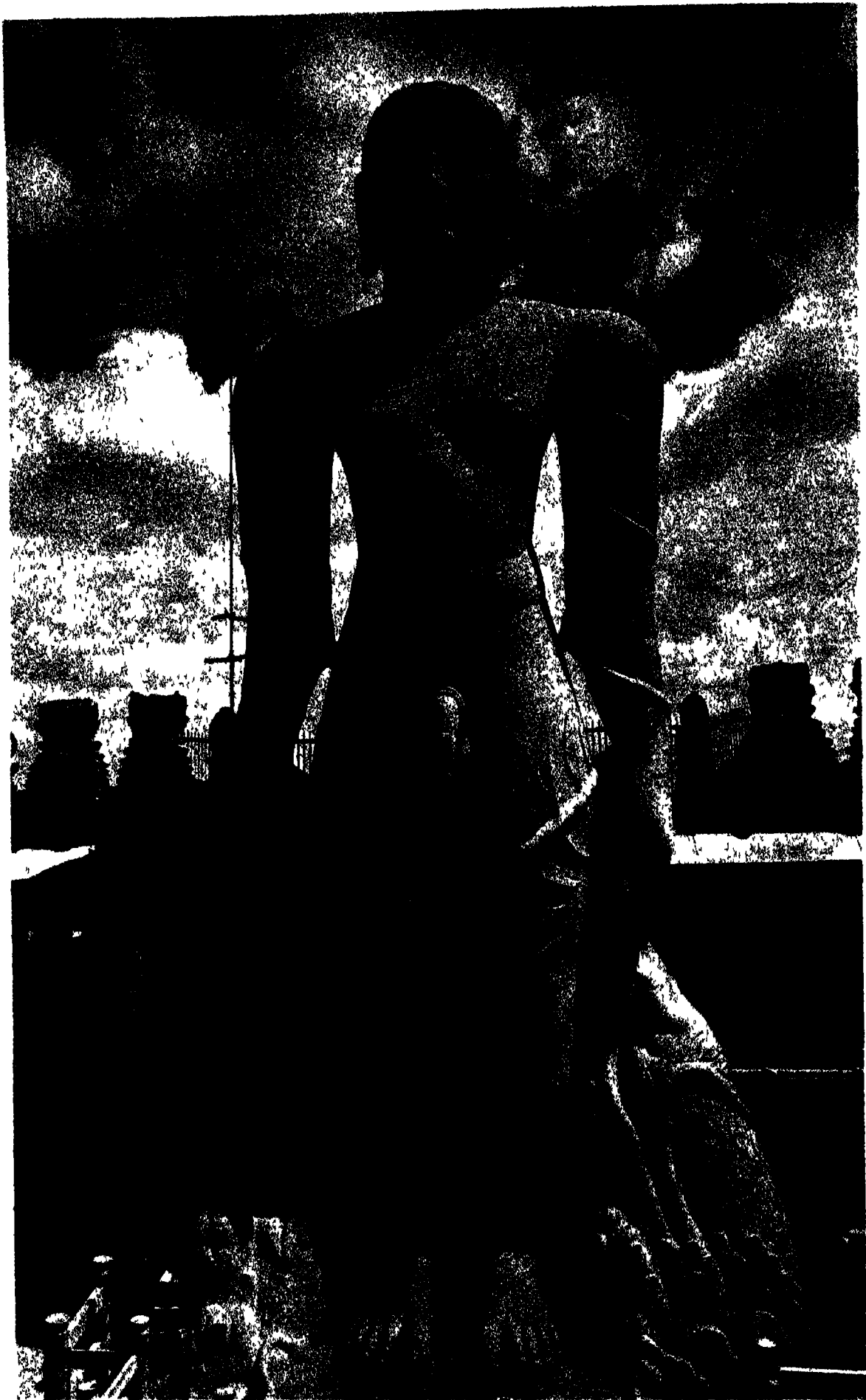
3. Feet of Pārśvanātha, Rāshtrakūta, 10th century A D , Hampī

With snake around, the feet themselves in impossible opposite directions suggest Pārśvanātha's omniscience and importance, as the eyes on the feet of the sage Gautama and the eyes on the palms of Avalokiteśvara their omniscience

3

4. Buddha's feet, adored by worshippers, Amarāvati, Sātavāhana, 150 A D , Govt Museum, Madras

At this stage Buddha is also represented in human form, yet the feet as his symbols continue to be favoured

5. Bharata carrying the *pādukās* of Rāma on his head, Vijayanagara, 15th century A D , probably Tañjāvur district, National Museum, New Delhi

Both in the Hindu version and the Buddhist Jātaka the pādukās are significantly mentioned

6

7 8

6. Bāhubali, Western Ganga, 10th century A D , Śravaṇabeḷagola

An imposing colossus of rare beauty, probably the greatest masterpiece of the Western Ganga school, prepared with devotion at the instance of Chāmunda-rāya, the general of Mārasimha, the Ganga king

7. Memorial stone depicting the passing away of Nītimārga, Western Ganga, 10th century A D , Bangalore Museum

A remarkable large portrait sculpture following the tradition of the setting up of memorial stones for the distinguished dead

8. Bāhubali, back view

South India has been a great seat of the Digambara Jain faith Tradition has it that the Mauryan emperor Chandragupta journeyed to the South towards the end of his life in the company of his *guru* Bhadrabāhu, some time before 297 B C Kālakāchārya of the Śvetāmbara sect was received in the court of the Sātavāhana king ruling at that time in Pratishṭhāna (Paiṭhān) in about the first century B C The Digambara monk Viśākhāchārya, with a number of followers, chose to go to the South in the area of the Choḷas and the Pāṇḍyas It was Kundakundāchārya, himself from south India, the first in all the geneologies of the Jainas, as attested by literary works in Tamil like *Maṇimekalai* and *Śilappadikāram*, that spread this faith further It was mainly in the Pallava court of Kāñchīpuram and the Pāṇḍyan in Madurai that Jainism had its heyday Mahendravarman I, the famous artminded Pallava king and Ninraśīr Neḍumāran, Kūn Pāndya as he was known, that were responsible mostly for the strong roots of Jainism in the South. Kāñchīpuram is very well known as one of the four *vidyāsthānas*, *chatus-siṁhāsanas* as they are known, great seats of learning. Three of them happen to be in the South, Kāñchīpuram in Tamiḷ Nāḍu, Kolhāpura in Mahārāshṭra and Penukoṇḍa in Āndhra Pradesh. It is well known that Kāñchī was already a great seat of a university, *ghaṭikā*, and that is how it was best known as the one great city from the South to the famous grammarian Patañjali who mentions it in his *Mahābhāshya* even in the second century B C. The whole of the South, particularly Karṇāṭaka and Tamiḷ Nāḍu, had great dynasties often dedicated to Jainism in the career of each. Thus, we know of monarchs of the Pallava, Pāṇḍya, Western Chāḷukya, Gaṅga, Rāshṭrakūṭa, Kalachuri and Hoysaḷa royal families devoted to Jainism and its spread There were also kings who were most tolerant in their religious opinions and could,

like Kanishka support with ardour several faiths equally. The early Kadamba sovereigns of Banavāsī like Kākutsthavarman, Mrigeśavarman, Ravivarman and Harivarman had a great eclectic spirit Among the Western Chāḷukyas, Jayasiṁha I, the very first sovereign in the dynasty, patronised Jaina *āchāryas* like Guṇachandra, Vasuchandra and Vādirāja The famous inscription at Aihoḷe of the time of Puḷakeśin II shows how he patronised Ravikīrti, the Jaina poet who composed the inscription. His father Kīrtivarman had made endowments to Jaina temples like his father Puḷakeśin I Jayasiṁha II and Vinayāditya of the same dynasty had spiritual advisers in Jaina *āchāryas*. Vijayāditya's son Vikramāditya also took keen interest in renovation of Jaina temples

The Western Gaṅgas, who made Jainism almost the religion of their state, were great patrons of Jaina teachers, Siṁhanandin revered by Koṅguṇivarman who commenced the line Chāmundarāya, the general of Mārasiṁha, the Gaṅga king, was the architect of the great colossus of Śravanabeḷagoḷa, the unique sculpture of Bāhubali that is probably the one great example of Gaṅga art if one were to choose a single example to represent that phase of art itself. Nītimārga, whose passing away is represented in a memorial stone now in the Bangalore Museum, is thus a living personality through the visual impact of art as given in that sculpture His father Rājamalla was responsible for the cave at Vallimalai in North Ārcot district

The best known patron of Jainism among the Rāshṭrakūṭas was Amoghavarsha I who ruled in the ninth century His father Govinda whose faith was different, was yet very liberal towards Jainism Amoghavarsha I was a devoted disciple of Jinasena, the preceptor of Gunabhadra who wrote the Jaina *Harivaṁśa* Amoghavarsha II patronised the composition of many Jaina works like *Harivaṁśa*, *Ādipurāna*, *Uttarapurāna*, *Akalaṅkacharita*, *Jayadhavalāṭīkā* Amoghavarsha himself is believed to have written the book on morals *Praśnottara-ratna-mālikā* The Rāshtrakūtas on the whole were very favourably disposed and helped Jainism immensely

Among the later Chālukyas of Kalyāṇī who were devoted to Śaivism, and were rather cold in their approach to the Jainas, bordering even on persecution, Āhavamalla Someśvara, seems to have been a patron, as the inscription at Śravanabeḷagoḷa mentions his award of a title *Śabda-chaturmukha* to a Jaina teacher

It is generally supposed that the Choḷas were very cool towards Jainism and that one of them being fanatically Śaiva could even drive out Rāmānuja from his realm so that he sought refuge in the realm of Bittiga, the Hoysala Jaina sovereign, whom he converted to the Vaishnava faith But this is not to be taken as the picture of the attitude of the Cholas towards other religions There are explicit inscriptions of Rājarāja I from Tiruppānmalai mentioning the immunity from taxes and dues from land in the enjoyment of the Jaina temple there *iraiyili-paḷḷich-chandam* We learn from the Udayendiram plates of Hastimalla that the *pallich-chandam* of the Digambara Jainas comprised of the two *paṭṭis* of land specially excluded from the gift of the village of Kadaikkoṭṭūr made in the reign of an earlier king, Parāntaka I In the time of a Rājakesarin about this time at Śīrramūr is a record of provision of a lamp in the *mandapa* of the temple of Pārśvanātha On a boulder at Ānandamaṅgalam there is a line engraved near a group of Jaina figures providing for the daily feeding of an *adigal* or master in the Jinagirippaḷḷi, which is dated 945 A.D in the time of Parāntaka I Similarly in the seventeenth year of Rājarāja two lamps were endowed in the large monastery *paḷḷich-chandam* in South Ārcot district Kundavai the elder sister of Rājarāja, built the Jaina

9. Tīrthankara seated in *padmāsana*, Chola, 9th-10th century A D , South Ārcot district, Govt Museum, Madras
Typical of the period

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temple at Tirumalavāḍī She was most noble in her religious approach as seen in the inscription from Dādāpuram which mentions that she built three temples there, one for Śiva, her chosen family deity, one for Vishṇu and a third one a Jaina. In Tirupparuttikkuṇṛam, there are inscriptions of Kulottuṅga, of the time of Vikramachola and others It is very clear that the Choḷas treated other religions with a broad and catholic spirit Some of them like Kundavai, themselves deeply devoted to Śiva, specially built or endowed temples of other faiths The attitude of Kulottuṅga in driving out Rāmānuja from the realm was so abhorred that he has been specially remembered with horror as *krimi-kanṭha* or putrid neck It is probably this attitude of intolerance protested by the ruled that almost accounts for the loss of life of the last sovereign of the family of Vijayālaya, Adhirājendra, in a popular revolt

It has to be said to the credit of Tribhuvanamalla Bijjala, the Kalachurya king of the twelfth century, that he braved even death in rejecting the evil advice of Basava, the founder of the Liṅgāyata faith to persecute the Jainas, which having fallen on deaf ears, his life itself was not only in jeopardy but actually he was murdered

Among the Hoysala kings Vishnuvardhana, originally a disciple of Prabhāchandra, embraced Vaishnavism, though his queen Śāntalādevī, a remarkable scholar with a high aesthetic taste, continued to be a Jaina, though so tolerant in her outlook as to help whole-heartedly her husband in his great temple building, artistic and devotional activity Vishnuvardhana continued a favourable attitude towards Jainism as well, as he freely endowed several Jaina temples Among his successors like Narasiṁha and Vīra Ballāla, Vaishnavite by faith, the desire to help to build and protect Jaina temples continued

The Vijayanagara monarchs had the largest empire in the South after the Sātavāhanas and the Vākāṭakas and to an extent after the Chāḷukyas and the more powerful Rāshṭrakūṭas Though the Vijayanagara empire itself owed its origin to the blessing of Vidyāranya, it has to be said to the credit of Bukka I, that he created an amicable atmosphere by bringing together in friendship the devotees of Jaina and Vaishnava faiths This is an indication of the attitude of the Vijayanagara sovereigns towards other religions in general, and the Jaina and Vaishnava faith in particular The queen of Deva Rāya I, Bīmadevī, was the disciple of a Jaina *āchārya* Abhinava Chārukīrti Panditāchārya The general of Bukka II was a Jaina by faith and Krishna Deva Rāya himself, the greatest emperor of the Vijayanagara royal family, endowed in 1517 the Vardhamāna temple at Tirupparuttikkunṛam

It has been a continuous story of active support with ardour, a generous spirit of toleration and eclectic approach, with here and there an occasional fanaticism, resulting in persecution, the episodes of which are completely eclipsed by the greater spirit of loving approach towards every faith in the highest spirit of *dharma* that has prevailed from the time of even Aśoka as seen in his edicts themselves where Śramanas and Brāhmaṇas are mentioned together with reverence

Against this background of history has to be studied the spread of Jainism in the South which has contributed in no small measure great monuments that speak eloquently of the aesthetic taste of the patrons and the architects who constructed the embellished habitation of their deities and the deities themselves in all the glory of divine form which the vision of art could vouchsafe for the chisel and the brush or the mould for molten metal If these great monuments reared their heads in glory, if the sculptures were chiselled in an unparalleled grace of aesthetic beauty, if

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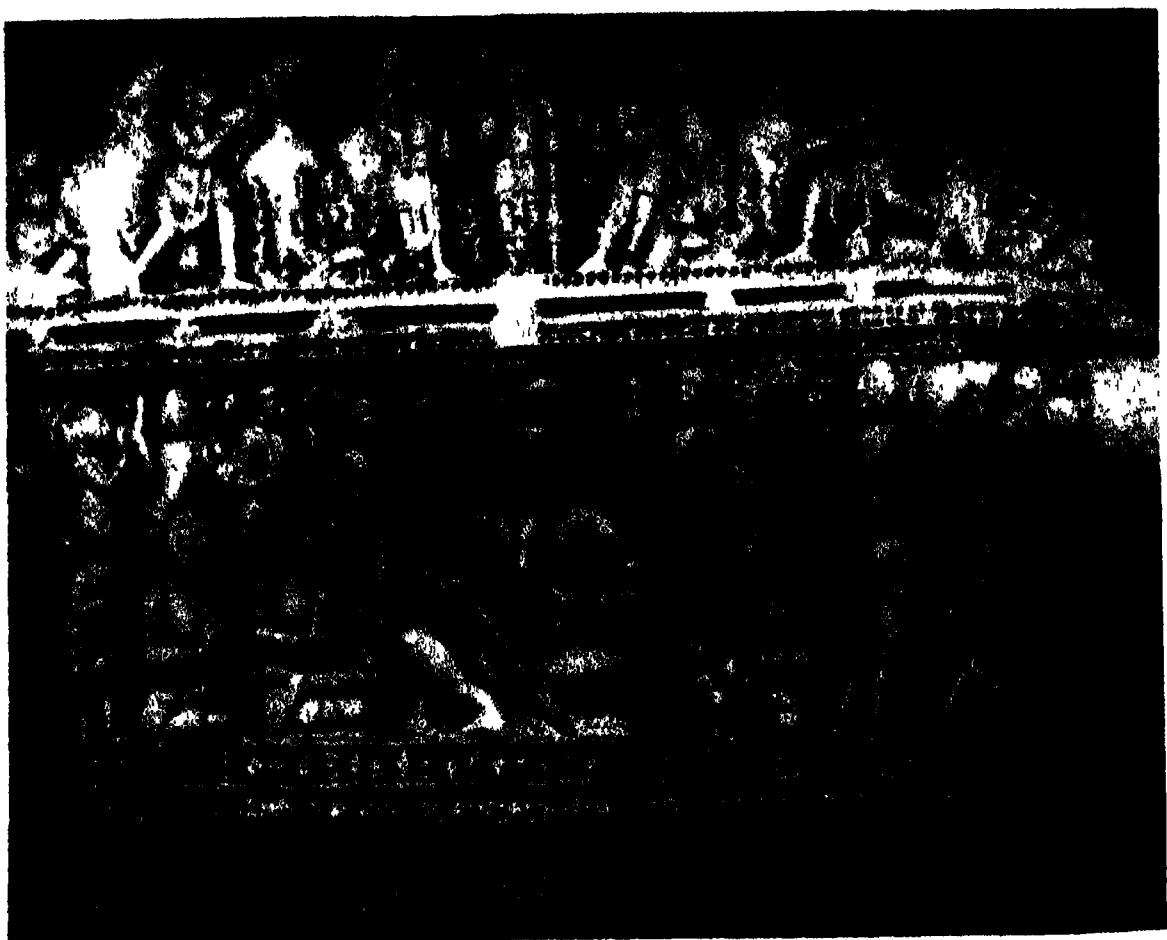
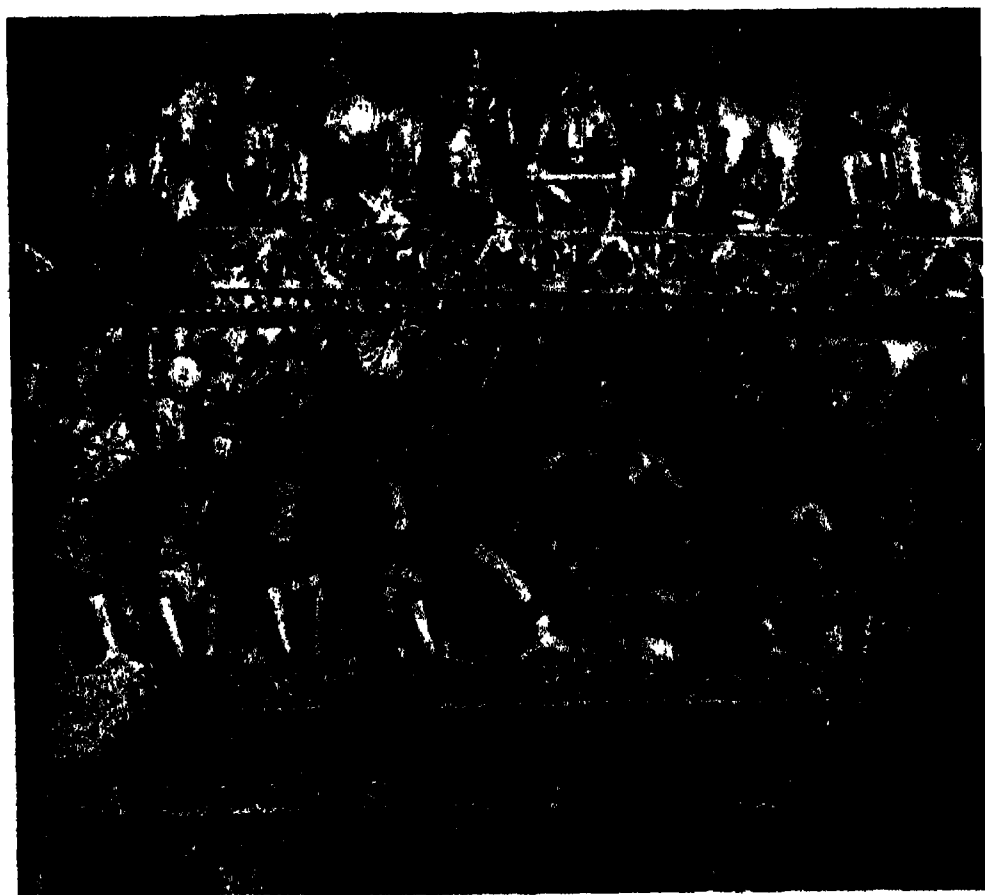

10. The Hoysala king Vishnuvardhana with his queen Śāntalā, Hoysala, 12th century A D, Channakeśava temple, Belūr, Karnātaka

11. Another view of the Hoysala king Vishnuvardhana with his queen Śāntalā, Hoysala, 12th century A D, Channakeśava temple, Belūr, Karnātaka

A remarkable sculpture indicating the competence of the Indian sculptor in portraiture

12. Painting of Vishnu-vardhana with his queen Śāntalā, from a palm leaf of the manuscript of *Dhavalā*, Hoysaḷa, 12th century A D , Moodbidri, Karnātaka

It is noteworthy to see the colourful portrait of the same king and queen represented in sculpture also

13. Tīrthankara standing flanked by *Padmanidhi* and *Śankhanidhi*, Chola, 10th century A D , National Museum, New Delhi

This is a very interesting feature which does not occur very frequently except in south India

14. Tīrthankara, early Eastern Chālukya, 8th century A D , Bāpatlā, Guntūr, with *śrīvatsa* mark on chest, Hyderabād Museum

15. *Śrīvatsa* mark on the chest of Buddha from Balawaste, late Kushāna, 4th century A D , Central Asian mural, National Museum, New Delhi

This is a unique example of śrīvatsa mark on the chest of Buddha which is usually never seen as the cloack always covers the chest of Buddha This is the only instance where the chest is bared to show the śrīvatsa and various other symbols depicting mahāpurusha-lakshanas

16. *Śrīvatsa* mark on the chest of Tīrthankara, Western Chālukya, 8th century A D , from Śravanabelagola, Bangalore Museum

This is a remarkable and rare example of śrīvatsa mark on the chest of Tīrthankara in the South as in Karnātaka where it is not totally a taboo as in Tamil Nādu It has to be noted here that the image was broken just a little above the śrīvatsa mark on the chest, and an unusually large head has been later added to make the figure grotesque

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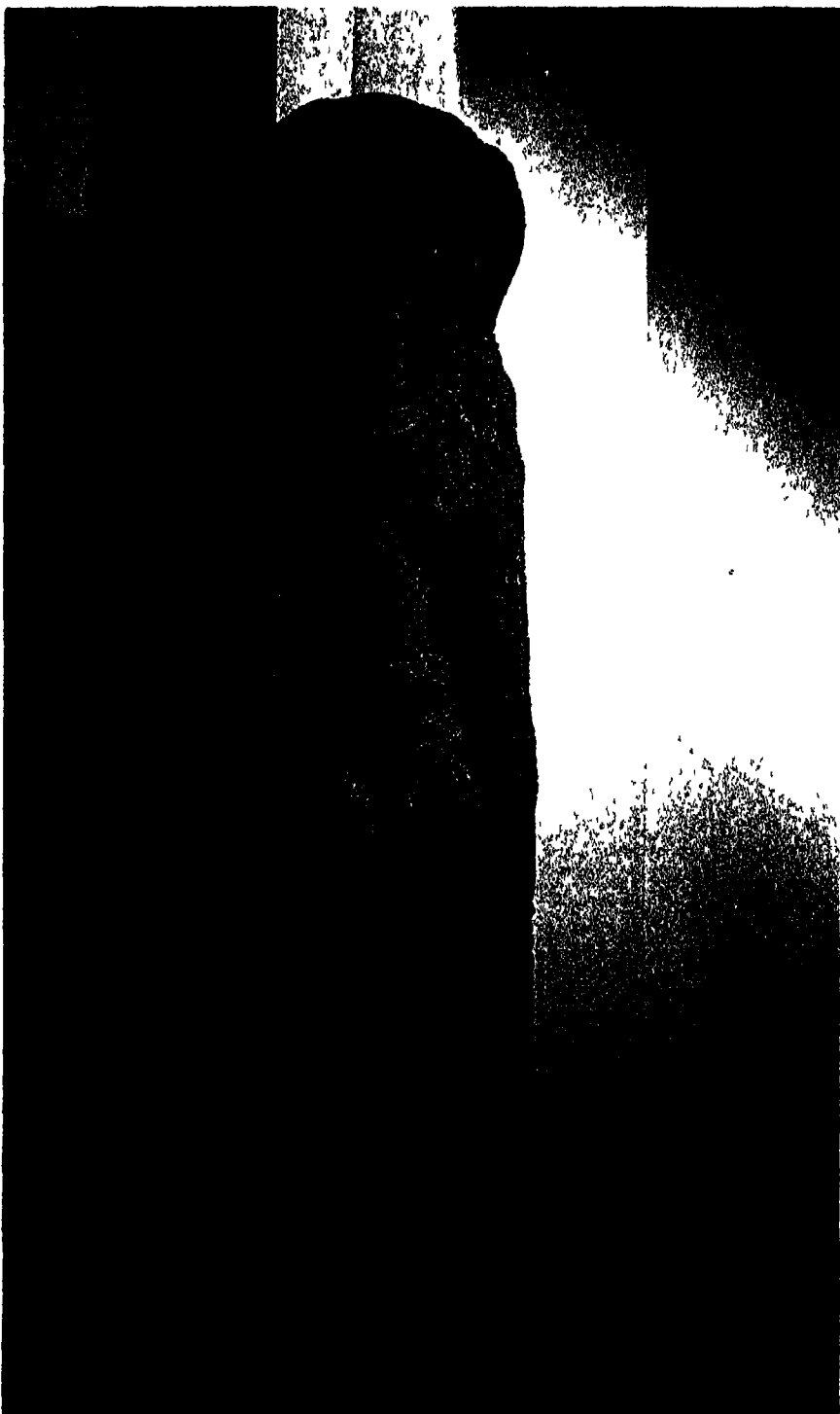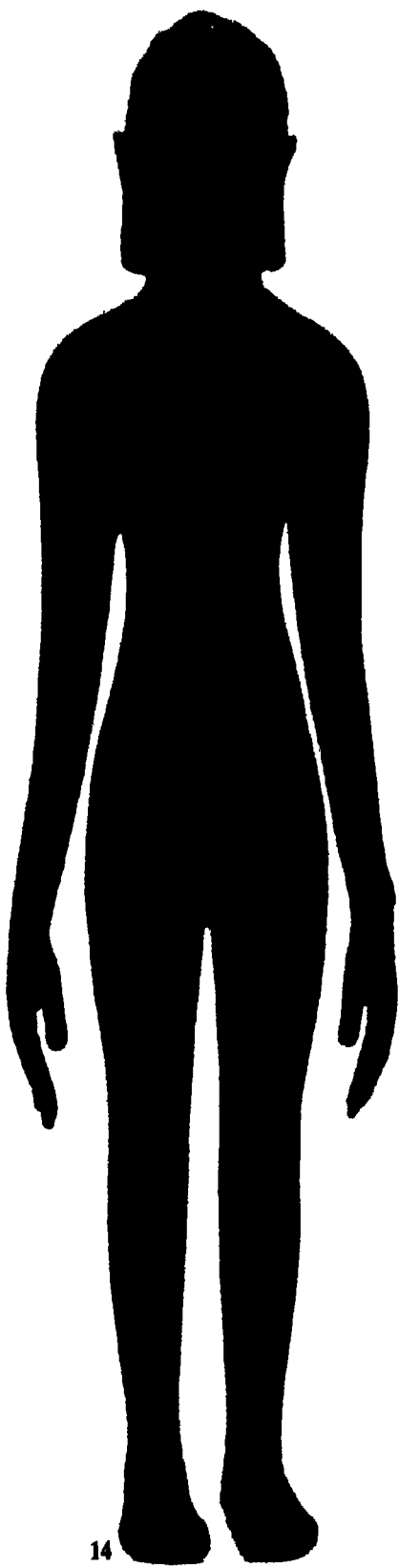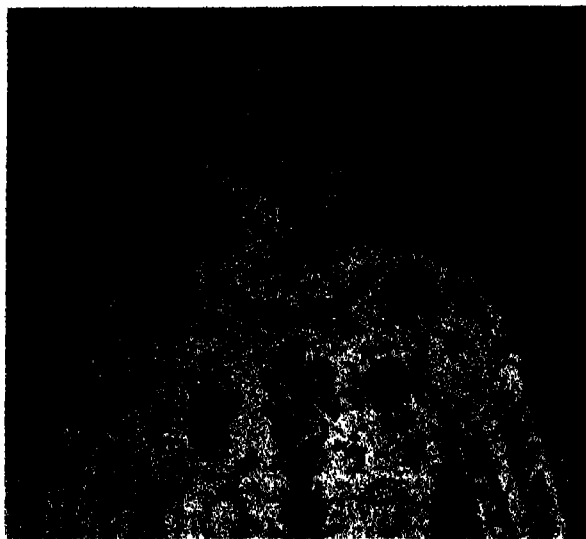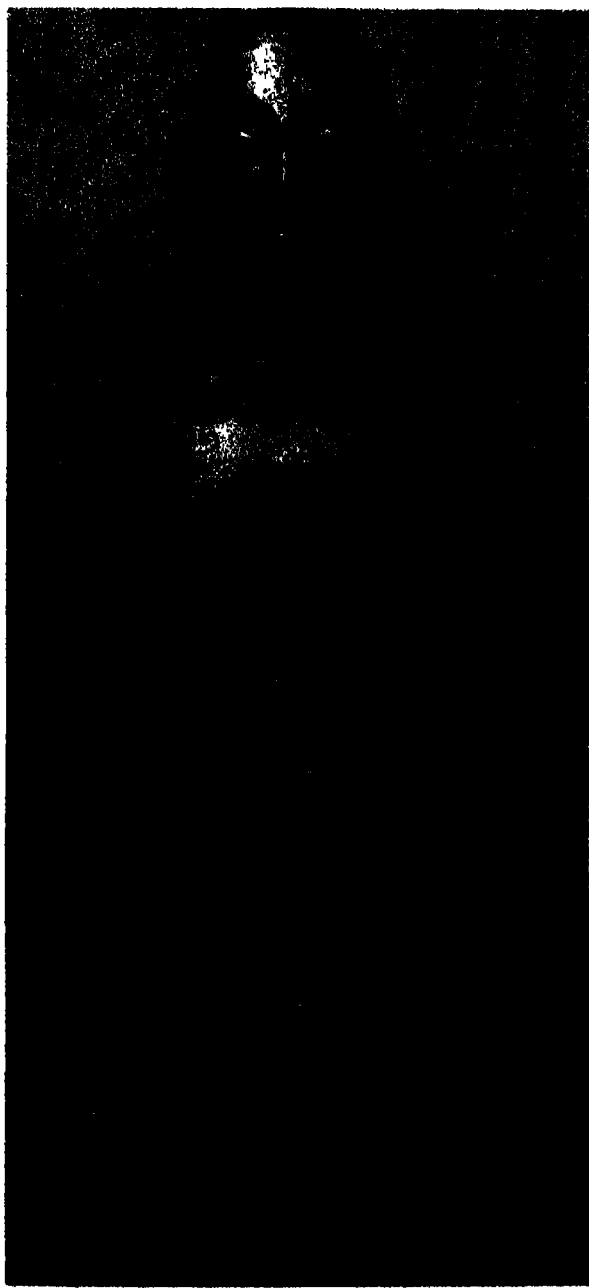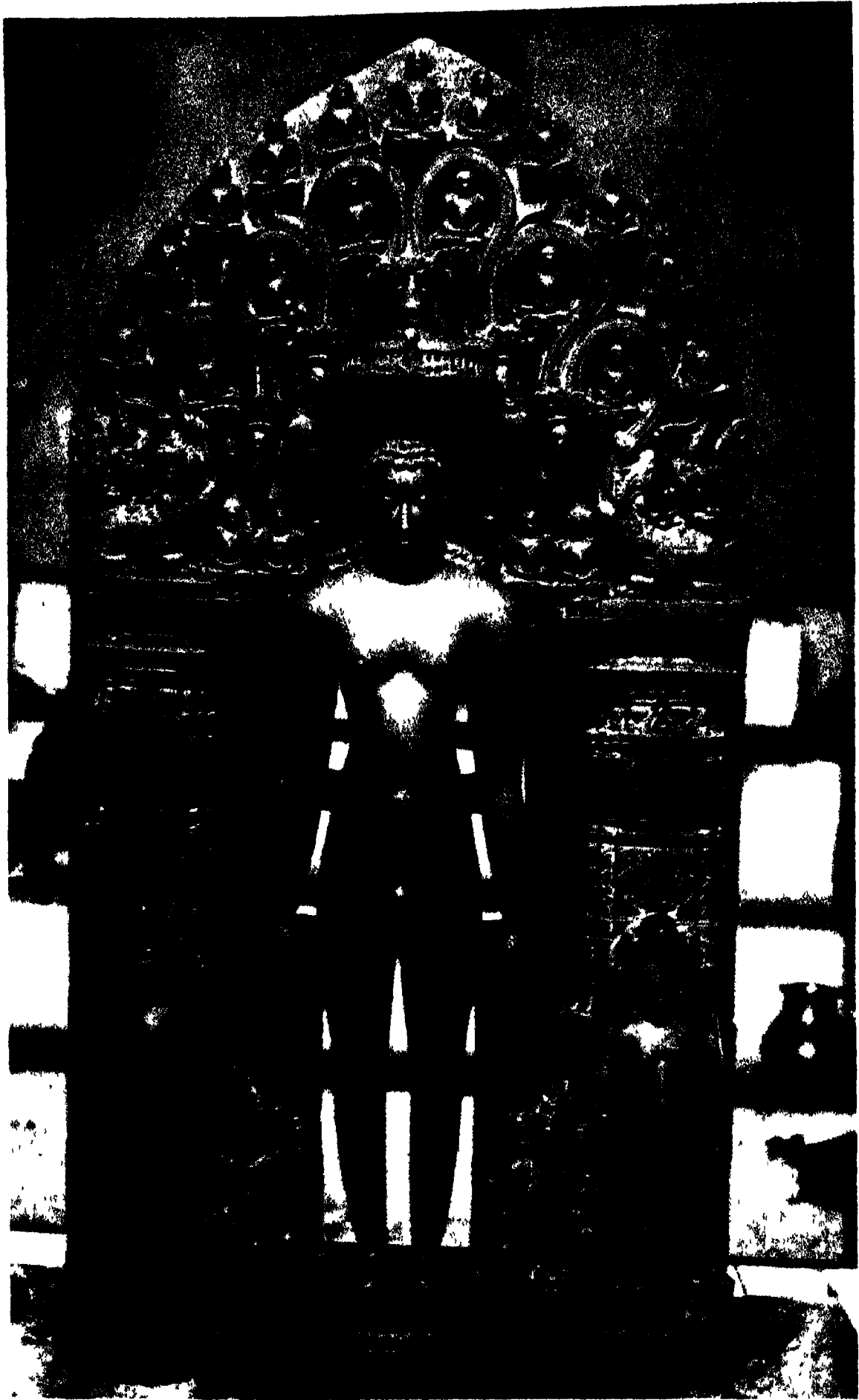
17. Tirthankara standing in *kāyotsarga* position, Western Chālukya, 11th century A D , Ammmabhāvī, Karnātaka

This exquisite sculpture represents the best style of the period

18. Pārśvanātha, Western Chāḷukya, 11th-12th century A D , Pattankudī

19. Ādināthā seated, Rāshtrakūta-Chāḷukya transition, c 10th-11th century A D , National Museum, New Delhi

Note the jaṭās which appear only in the case of Ādināthā The slim figure is typical

20. Ādināthā seated, Chālukya, Talkād, Dhārwār, Karnātaka

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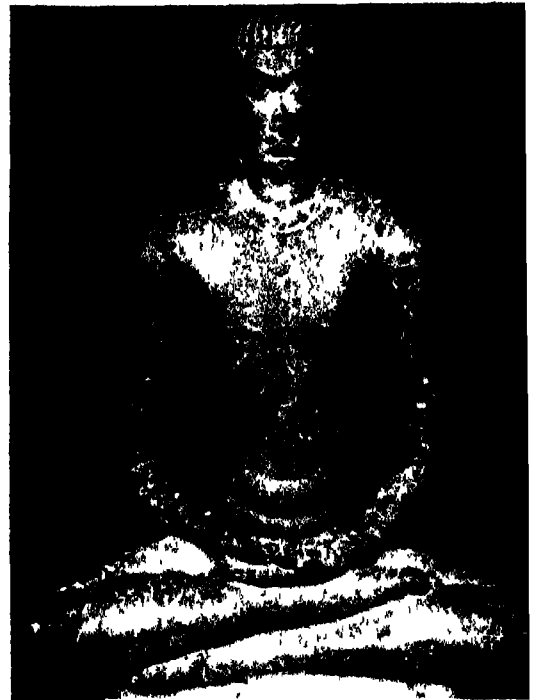
21. Vishnu with *śrīvatsa* mark on the chest, Pallava, 8th century A D , Govt Museum, Madras
This bronze is unique in clearly representing the form of the śrīvatsa mark of that date and to the right on the chest and not in the centre, a peculiarity in south India, particularly in Tamil Nādu, where the śrīvatsa does not occur on the chest of any Tīrthankara

22. Vishnu with *śrīvatsa* mark similarly on the chest, Pallava, 8th century A D , Govt Museum, Madras

the colours and lines flowed freely to reveal the utmost charm in the forms of men, animals and birds, flowers and foliage, diverse patterns and several creations of fancy in the murals, and the molten metal froze to reveal great masterpieces of metallic creation to spell out the character and taste of each particular century or dynasty, it was more in the spirit of an offering of the best of human creation in art and thought for the adoration of the divine But today the same has become, in a different atmosphere of approach, a study of historical sequence of gradation in aesthetic perfection, ascent or descent in the plastic norms of perfection of presentation of a theme, each one in itself, to appreciate it independently from an artistic or scholarly approach, rather than from a purely ritualistic or religious bent of mind

For the Jainas, the world is eternal, never having been created, which dispenses with a creator who creates Nevertheless, there is a faith in the eternity of the soul that could rise to the highest celestial glory by right conduct, by right perception, and immaculate character The Tīrthaṅkaras are masters of perfection, even the celestials subordinated to them The Jaina pantheon which slowly developed around the twentyfour Tīrthaṅkaras is indeed very large The Tīrthaṅkaras constitute the principal objects of worship They are in order Ādinātha or Rishabhadeva as he is known, Ajitanātha, Sambhavanātha, Abhinandana, Sumatinātha, Padmaprabha, Supārśvanātha, Chandraprabha, Pushpadanta or Suvidhinātha, Śītalanātha, Śreyāṁsanātha, Vāsupūjya, Vimalanātha, Anantanātha, Dharmanātha, Śāntinātha, Kunthunātha, Aranātha, Mallinātha, Munisuvrata, Naminātha, Nimi or Nimeśvara, Neminātha or Arishtanemi, Pārśvanātha, and Vardhamāna also known as Mahāvīra, each with his own cognizance, respectively the bull, elephant, horse, monkey, wheel or curlew, red lotus, *svastika*, crescent moon, *makara*, *śrīvriksha*, rhinoceros, buffalo, boar, bear, thunderbolt, deer, goat, fish, water-pot, tortoise, blue lily, conch, serpent and lion They have also their own attendant gods, Yakshas as they are known and goddesses, Yakshīs respectively from the first on, Gomukha and Chakreśvarī, Mahāyaksha and Rohinī, Trimukha and Prajñaptī, Yaksheśvara and Vajraśṛiṅkhalā, Tumburu and Purushadattā, Kusuma and Manovegā or Manoguptī, Varanandin and Kālī, Śyāma or Vijaya and Jvālāmālinī, Ajita and Mahākālī, Brahmā and Mānavī, Īśvara and Gaurī, Kumāra and Gāndhārī, Shanmukha and Vajroṭī, Pātāla and Anantamatī, Kinnara and Mānasī, Kimpurusha and Mahāmānasī, Gandharva and Vijayā, Kendra and Ajitā, Kubera and Aparājitā, Varuna and Bahurūpinī, Bhrikuti and Chāmuṇḍī, Sarvāhna and Kūshmāndinī, Dharanendra and Padmāvatī, Mātaṅga and Siddhāyinī These are also known as *Śāsanadevatās* There are legends associating them with these deified teachers An elaborate description of colour, form, attributes, vehicles, etc distinguish the Yakshas and Yakshīs As the Hindu pantheon was found a rich source for drawing on for both the Buddhists and the Jainas, there is a great simulation of the attributes and the form in one form or the other in several of the forms in the Jaina pantheon The Digambara version is best known and the most popular which is here given As some of the Tīrthaṅkaras are more popular than the others, and occur mainly and repeatedly in sculpture and painting, their attributes and their Yakshas and Yakshīs dominate sculptural form and colour contour The Tīrthaṅkaras are ever shown unclad either standing or seated When standing they are described as in *kāyotsarga* position The seated figures are in *padmāsana* Except for the fringe of the robe seen diagonally against the chest of Buddha which covers his left shoulder, the Tīrthaṅkaras and the Buddhas in *padmāsana*

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23. Vishnu, rock-cut from the entrance of the Chandragupta cave, with *śrīvatsa* mark on the chest, Gupta, 4th century A D , Vidiśā, Udayagiri, Madhya Pradesh

24. Tīrthankara's chest with *śrīvatsa* mark prominent on it, Kushāna, 2nd century A D, Mathurā
Śrīvatsa mark is an important mahāpurusha-lakshana on the chest

25. Close up of *dakshināvarta* dextral curls from Bāhubali's head, Western Ganga, 10th century A D, Sravanabelagola
These curls constitute a mahāpurusha-lakshana

are almost alike The *dakshināvarta*, dextral curls of the *ushnīsha* are also there for all the Tīrthankaras except Ādinātha who wears long *jatās* While the *śrīvatsa* mark is prominent centrally on the chest in the case of the Tīrthankaras from the earliest times in the north, it is totally absent both in representations in Bengal and in south India *Śrīvatsa* mark is prominent on the chest of Vishnu emphasising him as Purushottama with the *mahāpurusha-lakshanas* This is very clear on the chest of Vishnu from the fourth century Chandragupta cave at Vidiśā While it is prominent in the centre of the chest it is to the right on the chest of Pallava representations of Vishnu It is a rare feature on the cloak-covered chest of Buddha for whom also the *mahāpurusha-lakshanas* are repeated, and it is observed in his case only in one early mural from Balawaste in Central Asia where his chest is bared The *śrīvatsa* mark absent on Tīrthankara chest in the Tamil area occurs on some early figures from Karnātaka

Resembling the majestic description of Śiva as the very source of prosperity and yet unclad and as begger, the Tīrthankara is similarly flanked by the principal treasures Śankha-and Padmanidhi as seen in many sculptures from south India, is the source of prosperity but yet unaffected by it, and himself far away from it He also subsists on alms, moving about silently expecting the offering of food like Śiva Bhikshātanamūrti himself In fact the very idea of Ādinātha or Ṛishabhadeva with his emblem, the bull and the *jatās* that are ever present without their removal as in the case of the other Tīrthankaras is remarkably resembling the concept of Śiva himself We have also to remember that according to the *Harivaṁśa* and the *Bhāgavata*, Ṛishabhadeva was a great emperor whose son Bharata was a just ruler after whom the country

forming the empire of Bharata is named The Jaina version also gives Bharata as the eldest son of Rishabha who was originally a monarch. It is Bharata's younger brother Bāhubali who, though coveting power fought his elder brother, quickly realised the ephemeral nature of the world, gave up the fight in spite of his might indicated by his name, and became a true ascetic so absorbed in penance, that ant-hills could grow around his legs and creepers entwine his body, snakes crawl up and insects creep, without his experiencing in the least any of these There are several colossal representations of this great theme, a very popular one in the Deccan

It is usual to represent the mother of the Tīrthaṅkaras having auspicious dreams These dreams in fact indicate the future glory of the Tīrthaṅkaras This is a common belief We know that before Buddha was born, Māyā dreamt of the Bodhisattva entering her womb as a white elephant This is prominently represented in sculpture The dream of Māyā is famous in the medallion at Bhārhut, is a favourite in Amarāvatī and Sāñchī and in all later Buddhist sculptures depicting the principal events of Buddha's life The dream is a great event before the birth Priyakāriṇī or Triśalā as she is also called, the queen of Siddhārtha, has fourteen or according to another account sixteen auspicious dreams The elephant here enters not her womb but through her face In the case of Marudevī the mother of Ādinātha, it is the bull that enters Whether a bull or an elephant, the Indian significance of both the animals is *śreshtha* or the best indicating that a Tīrthaṅkara when born would be the highest These dreams are favourite themes in the paintings of *Kalpasūtra* of the medieval Western Indian school In Tirupparuttikkunram the dreams, the birth, the first bath and annointment for the child, the dance of Saudharmendra the same as Indra in joy is all specially noteworthy and shown There is great stress on the omniscience or *kevala-jñāna* of the Tīrthaṅkara like the *samyag-bodhi* or *sambuddhi* of Buddha The other characteristics of Tīrthaṅkaras are indeed most noteworthy Just as the Hindu concept of Bhagavān is knowledge of creation, dissolution, the origin of beings and their finale, the highest *vidyā* or the *moksha-sādhana* and nescience, so also the completely enlightened *samyak-sambuddha* is Buddha and the similar *kevala-jñānin* is the Tīrthaṅkara In his presence there can be no question of hatred, anger, jealousy and despicable thought, there being only great qualities like *maitrī*, universal friendship, a good feeling for all indicated by the opposites coming together like the tiger and the deer, the snake and the mongoose, and so on As in the presence of Dakshiṇāmūrti, Naranārāyana and the *rishis*, so in the case of Buddha or a Tīrthaṅkara or an ascetic like Bāhubali, the Jaina *siddhas* themselves, sculptural representations show the highest feeling of *maitrī* The sky is ever clear for them, the trees bear fruit and bloom with flowers whatever the season, lotuses spring up to support their feet as they walk, the breeze blows pleasant and fragrant, the earth is cool and sweet-scented and there is supreme joy ever present experienced in their presence The *dharmachakra* moves in front of them, a concept we get also in the case of the most righteous emperor that was Buddha himself in one of his former births as Māndhātā, and more than all, the eight honours, *prātihāryas* and the auspicious symbols, the *ashtamaṅgalas* ever accompany the Tīrthaṅkaras

The *ashtamaṅgalas* are eight auspicious emblems and the famous *āyāgapaṭṭa* of the first century A D of the Kushāna school from Mathurā is famous This being universal for the Jainas they are repeated everywhere In the South in Koṇḍapur in the Andhra-Karṇāṭaka region, an early mould of the Sātavāhana period points to its use for preparing

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26. Ant-hills grown over the legs and creepers entwining the thighs of Bāhubali in penance, Vijayanagara, 14th century A D , Kārkala, Karnātaka

27. Close up of above showing snakes peeping through ant-hills grown over the feet of Bāhubali

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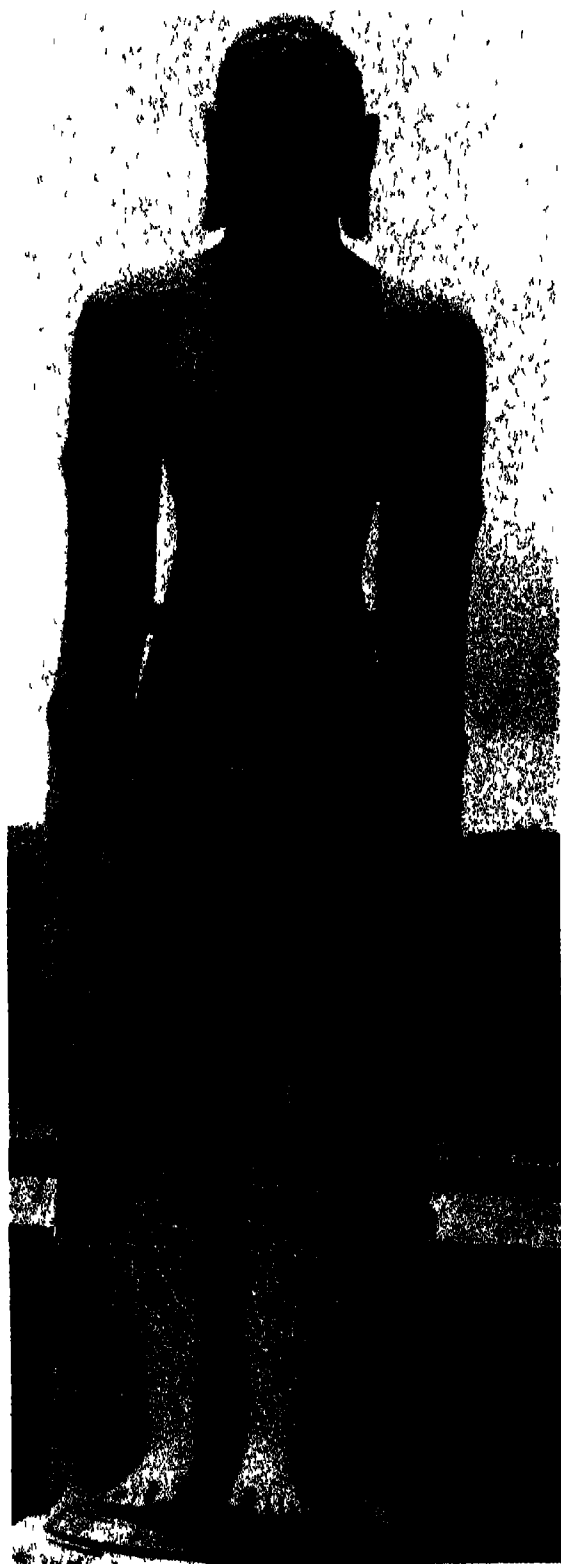
hundreds of mementos in clay to be carried by pilgrims and devotees after visiting spots rendered sacred by famous temples or representations of Jinas The auspicious symbols are usually the symbols *svastika, śrīvatsa, nandyāvarta*, pair of fish, the mirror, the throne of fortune, banner, *chaurīs* Sometimes it varies by the omission of some and the inclusion of others like for instance *pūrnakumbha*, a powder box, umbrella The eight *prātihāryas* are equally important and these sometimes overlap some of the *ashtamaṅgalas* These eight are the heavenly tree, the divine rain of flowers, the celestial music, *chaurīs*, throne, aureole, the sound of the drum, the umbrellas The *Śāsanadevatās* or the governing deities are the Yakshīs and Yakshas, a pair for each Tīrthaṅkara It is interesting to compare the *ashtamaṅgalas* from Kondapur in the South of 2000 years ago with a Kushāna *āyāgapatta* from Mathurā to show the popularity and significance of the eight auspicious objects

Again the importance of the omniscience of the *kevalajñāna* attained by the Tīrthankara is such that all the *devas* realising the importance of such a great event, and the humans, celestials and even animals, desirous of listening to his discourse as he preaches *dharma* to the world create through celestial artisans the celestial pavilion called the *samavasarana* It is so important that the theme has been availed of for depiction ever so often in Jaina art

Nandīśvara is another pyramidal or conical *vimāna* shrine in stone or metal to represent the Tīrthaṅkaras facing the directions in several tiers each enshrined as they should be in the pleasant continent composition of

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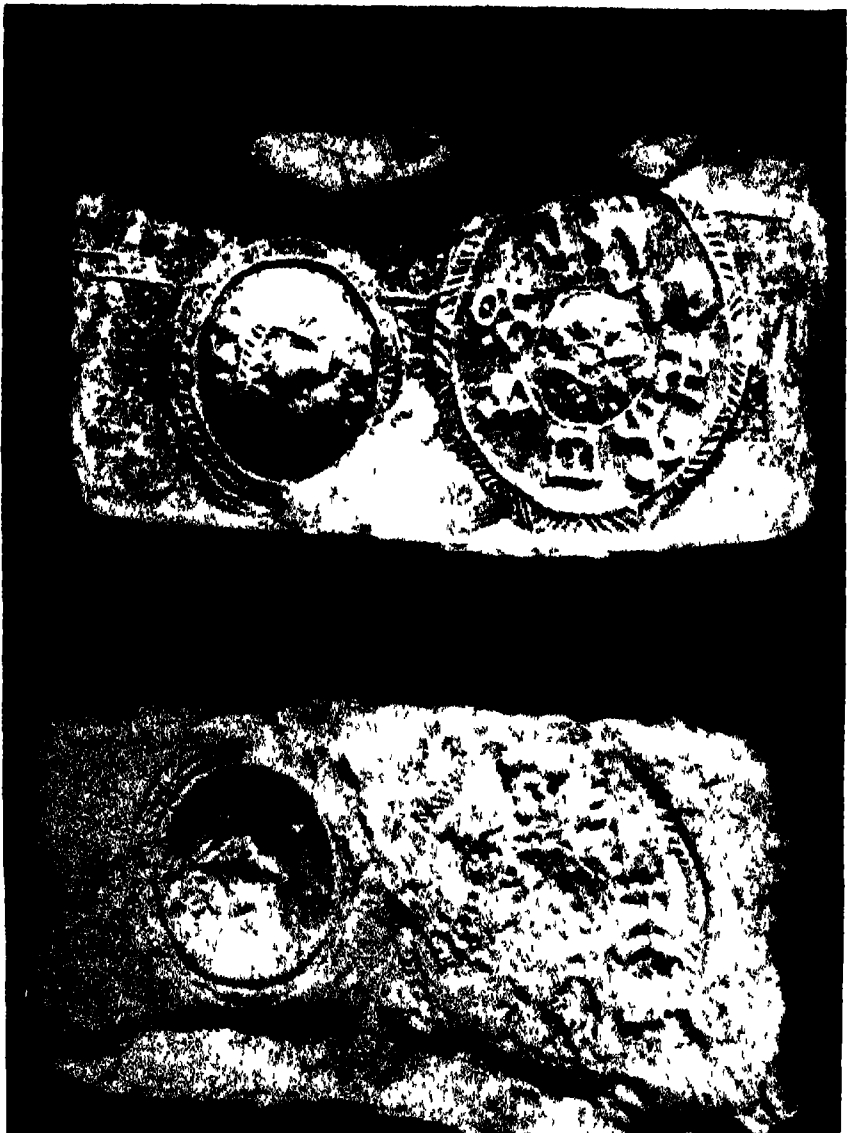
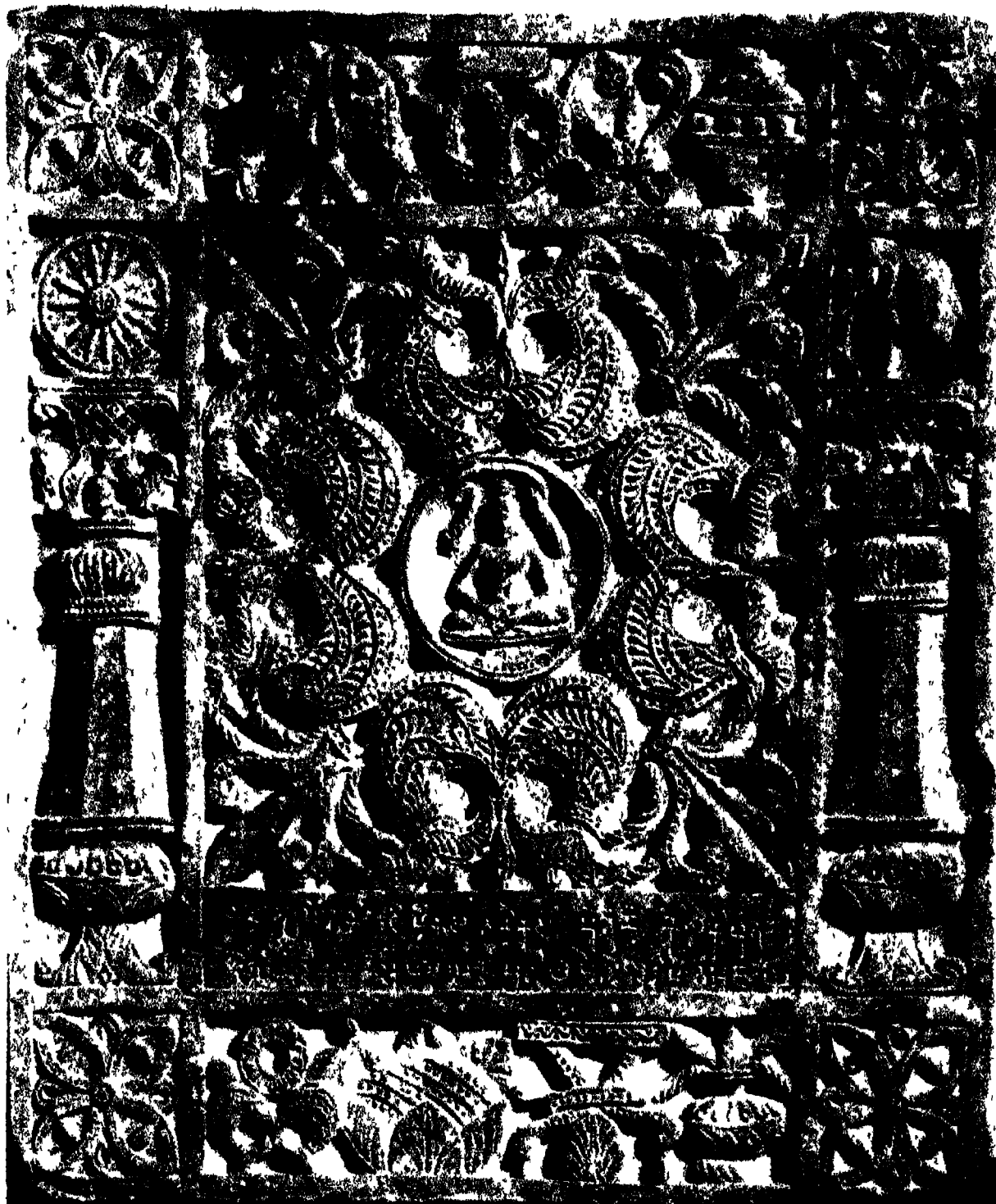

28. Mould of *ashtamangala* along with *ashtamangala* clay sealing, Sātavāhana, 1st-2nd century A D , Kondapur, Āndhra Pradesh

29. *Âyāgapatta* with *ashtamangala*, Kushâna, 1st century A D, Mathurā, National Museum, New Delhi

The eight auspicious symbols are famous

30. Māra's attack, Vākāṭaka, 5th century A D, Ajantā

An extraordinary effective sculpture continuing the earlier tradition of Nāgārjunakonda and Ghantaśāla, of the approach of Māra on his elephant Girimekala triumphantly and retreating on the other side shamefacedly Māra is somehow slightly softened to come nearer the Brāhmanical concept of Madana, the sugarcane-armed sweet and beautiful one with his alluring daughters, māra-vadhūs, while in the Jaina version of Kamatha's attack Kamatha is rigid and the very picture of fury and evil

31. Muchilinda protecting Buddha with his coils entwining the master and the hoods canopying his head, Ikshvāku, 2nd-3rd century A D, Nāgārjunakonda, Āndhra Pradesh

The Muchilinda incident is a favourite in Amarāvatī, Nāgārjunakonda and has travelled to South-East Asia to become a greater favourite as in examples from Cambodia

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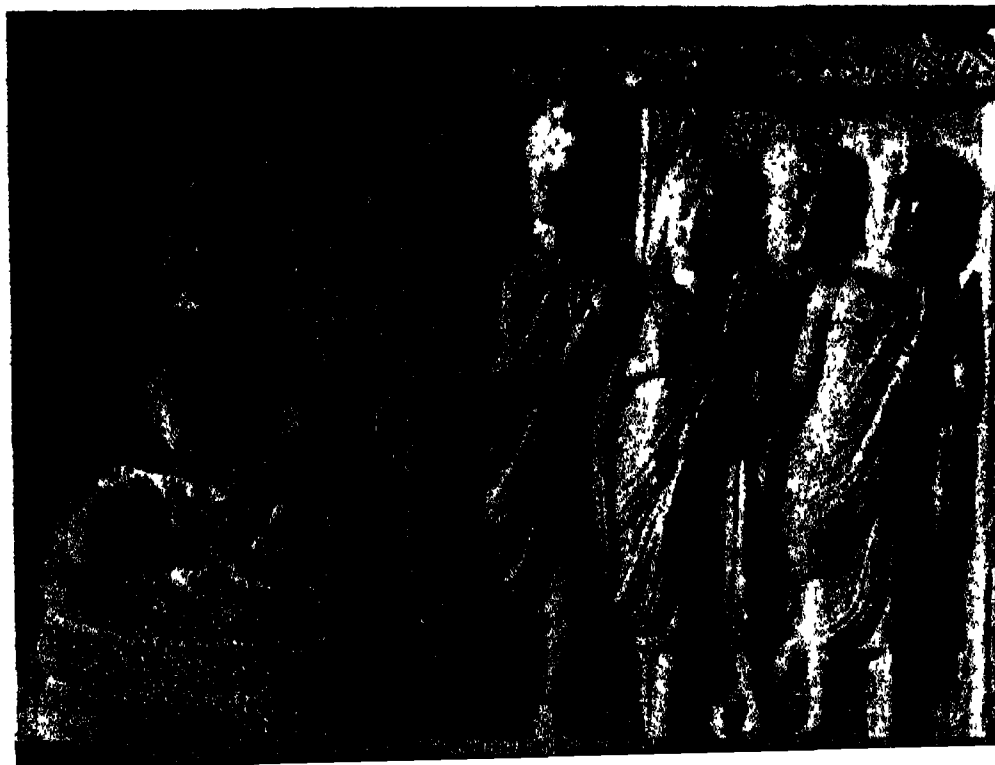
32. Śrī Lakshmī on the reverse of the Elephant Rider gold coin of Kumāragupta, Gupta, 5th century A D

This is important to illustrate Lakshmī as the source of all wealth and the principal nidhis ever in attendance on her

33. Kamatha's attack, Pallava, 8th century A D , Tirakkol, North Ārcot district, Tamil Nādu

This is one of the effective early rock-cut Jaina carvings from the South

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34 Muchilinda protecting Buddha with the coils, entwining the Master and the hoods canopying his head, 11th century A D , Cambodia

This is an excellent example in metal from the Cleveland Museum, USA

35. Inscribed *āyāgapatta*, Kushāna, 1st century A D Mathurā Museum

The famous plaque of Lonaśobhikā with carving of stūpa and inscription mentioning the donor and the donation

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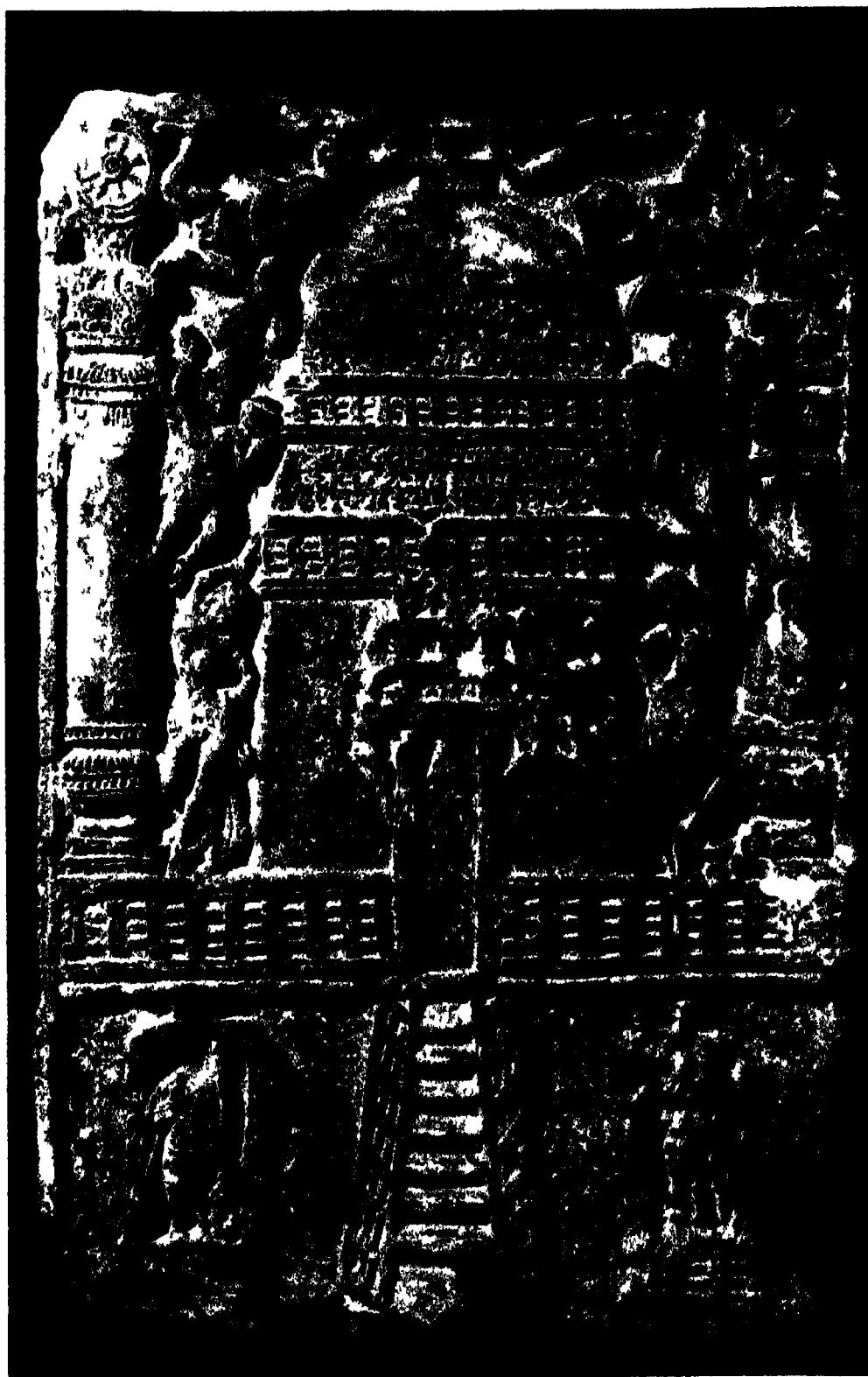
36. Seated Tirthankara facing Parśvanatha from the other end of the verandah of the cave, Pallava, 7th century A D , Sittannavāsal Tiruchirapalli district

37 Nagarāja protecting Pārsvanātha with his hoods, Dharanendra and Padmavatī flanking as attendants Pāndya, 8th century A D , Kalugumalai Tirunelveli district

This is one of the finest examples of an aesthetic version of the theme in a large imposing rock-cut panel chiselled on a boulder

38 & 39 Kamatha's attack a Gupta version of the 5th century A D from Bihār now in the Indian Museum, Calcutta

This is one of the finest examples of the theme in sculpture

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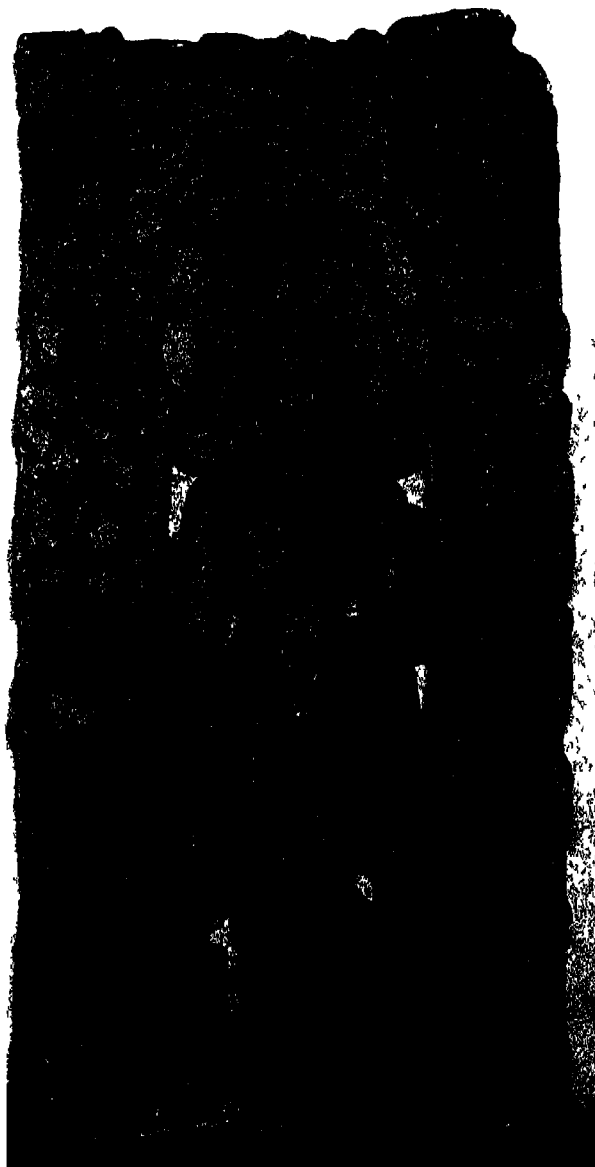

temples, jewelled couches, *stūpas* and *chaityas* with Jinas worshipped all around. Such representations are a favourite for worship like *chaturvimśa-tikās* or the twentyfour Tīrthankaras brought together in one panel with importance given to the main one which may be any one Tīrthankara, usually Pārśvanātha, Ādinātha or Mahāvīra. Jaina iconography is indeed most interesting and elaborate.

The most frequent representations of the Tīrthankaras are Ādinātha, Pārśvanātha, Supārśvanātha, Mahāvīra, Śāntinātha, Neminātha. The attack by Kamatha with his dreadful hordes to dissuade the Tīrthankara in his determination for renunciation as an ascetic, corresponding exactly to the *Māradharshana* or the beguilment of Māra to wean away Buddha from his firm resolve to attain enlightenment under the Bodhi tree, is a very popular theme. One of the finest representations from south India of this theme is from Tirakkol in North Ārcot district, an impressive carving on a large boulder. It is interesting to recall in this connection the famous Gupta version of Kamatha's attack from the Indian Museum, Calcutta. The sculpture has to be assigned to the Pallava period and is a magnificent one with this difference between the attack in the Buddhist and Jaina version, that in the former the Master is seated while in the latter he is standing, in addition to the snake with his curls zigzagging up behind him with the large broad hoods spread over his head to protect him, not unlike Muchilinda that came to the rescue of Buddha from the storm soon after his enlightenment. The most artistic version of Padmāvatī raising the umbrella, Dharanendra offering his obeisance to him, the snake hoods adorning the Nāgarāja himself in their anthropomorphic form standing in almost Viśvarūpa proportions immediately behind the Master and protecting him with great ardour, is easily to be accepted as seen in the early Pāndyan masterpiece from Kalugumalai.

The most ancient vestiges of Jaina culture in south India are of about the second century B.C. and are mostly natural caverns and caves in the extreme South in different districts like Rāmanāthapuram, Tiruchirāpallī, Tirunelvelī and others and are from Ānamalai, Arachallevī, Āykudī, Kalugumalai, Karungalakkudī, Kidaripattī, Kīlavalavu, Kongāpulayan-kulam, Kunnakudī, Māmandūr, Mankalam, Margalvalai, Mettupattī, Muttupatti, Pugalūr, Sittannavāsal, Tiruchirāpallī, Tirupparankunram, Vāvichaiyūr and Vikkiramangalam. There are several improvised rock-cut beds for the monks with slightly raised pillows for supporting the head of the slumbering monk. Such donations magnanimously made by lay followers are mentioned in short but significant early Brāhmī inscriptions. We have for instance one from Sittannavāśal that runs, *eruminātu kumuthu ūr piranta kāvuti itena ku chitupochila ilayar cheytā atitānam*, meaning 'Chitupoil Ilayer made this *adhishthānam* for Kāvudi Iten who was born at Kumattūr, a village in Erumināḍu. These inscriptions for a long time proved an enigma, as they are in Brāhmī letters, being not in Prakrit as usually, and in a language least thought of in the context of this script, in Tamil, and with the semivowel affixes for consonants being independently given as fullfledged vowels along with the consonants themselves unlike in contemporary Aśokan inscriptions. Identification was baffled for quite a long time till K. V. Subrahmanya Iyer could decipher these interesting inscriptions.

40. Tamil inscription in early Brāhmī letters, 2nd century B.C. mentioning the donation of a rock-cut bed for a monk. Sittannavāsal, Sangam age. Tiruchirāpalli district, Tamil Nādu

41. Tīrthankara. Mauryan. 3rd century B.C., Lohanipur. Patnā Museum.
This is a rare early example with the pleasant Mauryan polish present on the stone and aesthetically of a very high order. It is an example of the court art of the Mauryas

At this stage, though Buddha was never represented in anthropomorphic form, we have instances of the Tīrthaṅkara being shown so, as in the famous elegantly carved and polished undoubtedly Mauryan examples from Lohānīpur It is no wonder, however that sculptures of such an early date have been found only very rarely anywhere in India and none in the South Early sculptural representation of the Tīrthaṅkara of the Kushāna period however abounds in north India, along with depictions of Jaina *stūpas* as we have in the famous carving of the *stūpa* plaque of Lonaśobhikā giving a visual picture of a typical Jaina *stūpa* of the first century A D There are no such monuments in the South The earliest here go back only to the seventh-eighth century A D These are either Pallava or Pāndya

Though there are some early Jaina vestiges in the Chera country they are very few and far between In fact, they abound only in the other two areas of the Pāndyas and the Pallavas

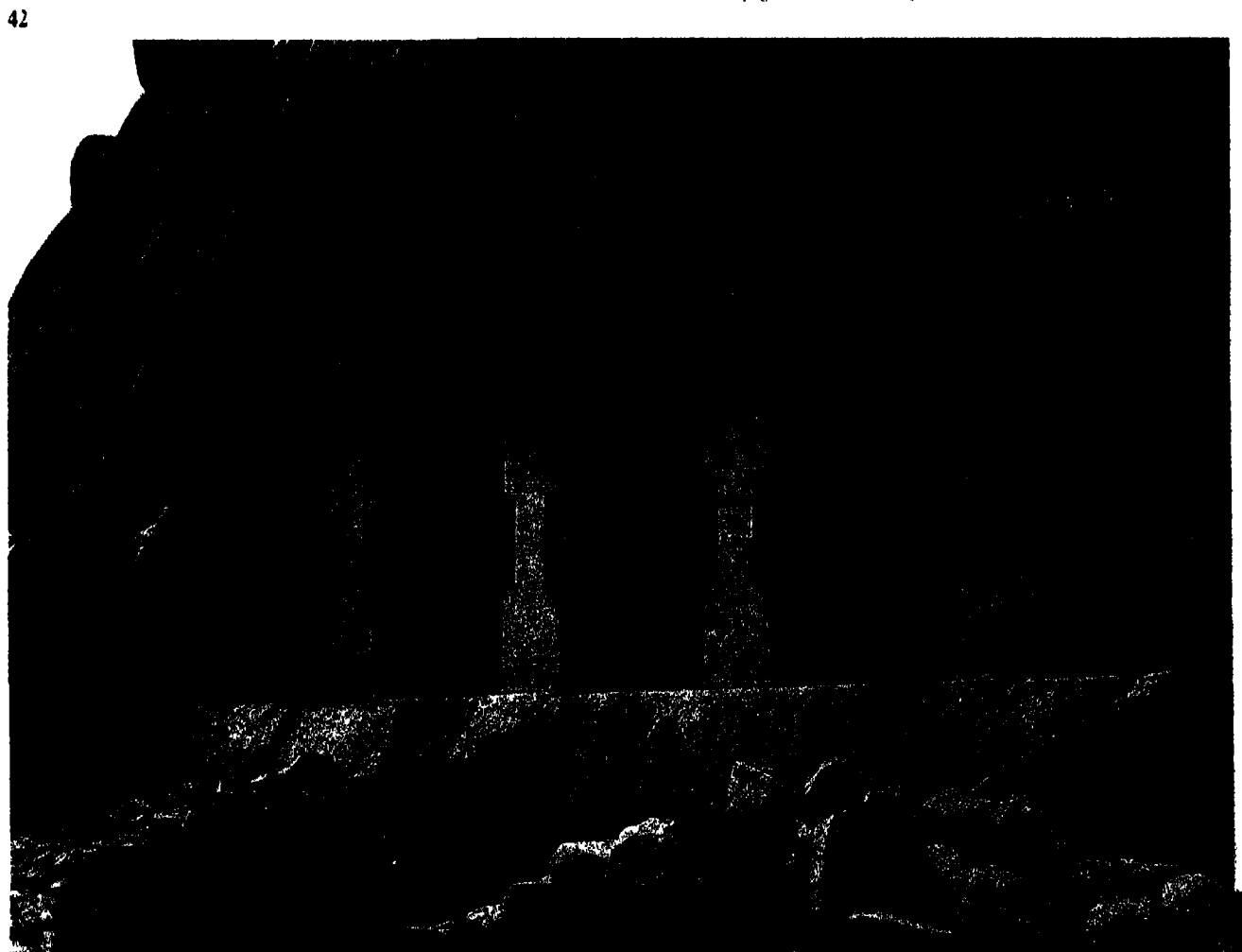
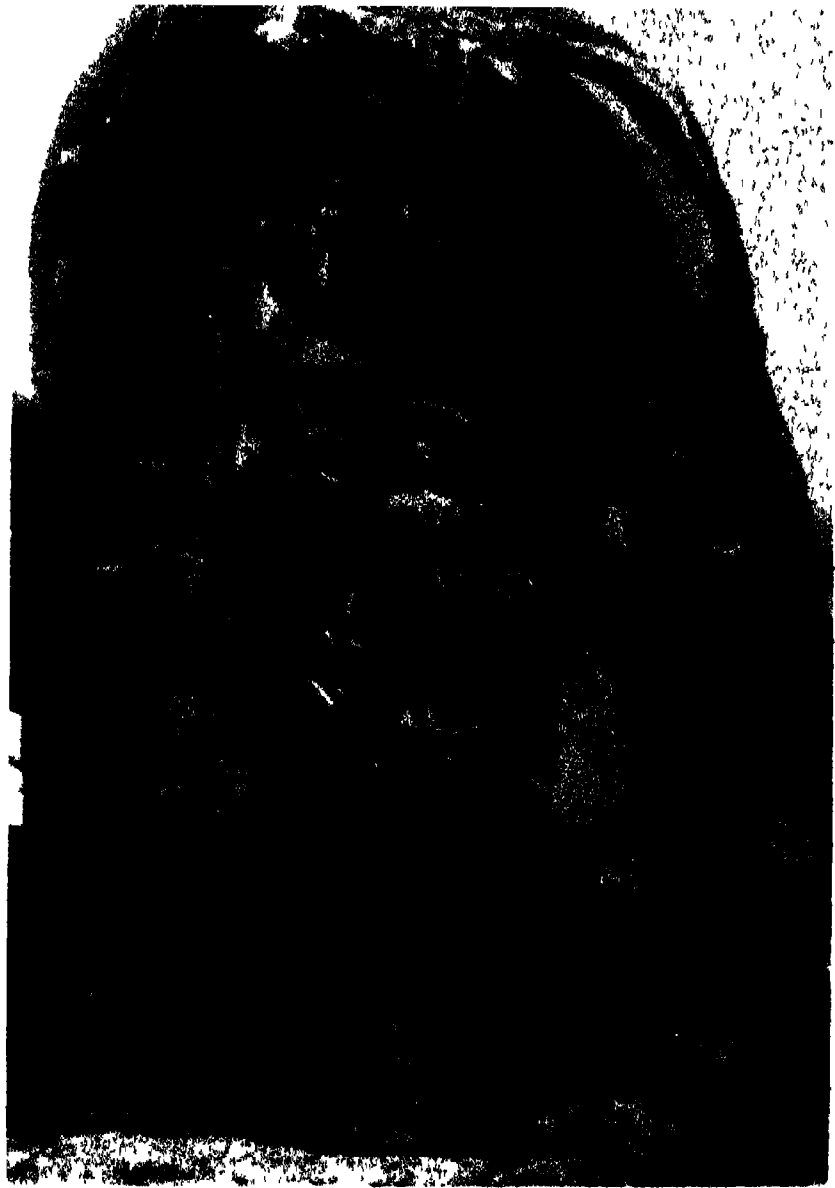
Sittannavāśal is no doubt the most well known cave temple in south India where, in addition to sculpture, painting has also been found and of fine quality As we know that Mahendravarman I was a Jaina before his conversion to Śaivism by Tirunāvukkaraśu, and as actually he even exclaims in joy in the cave at Mandagapattu that he experimented carving out temples in the rock completely avoiding brick, timber, metal and stucco, it is he who had started the cave at Sittannavāśal, and it was further embellished by the Pāndya at a slightly later date In the area around the capital of Mahendravarman, both in Chingleput and in North and South Ārcot districts, there are several Jain vestiges

The rock-carvings at Tirakkol in North Ārcot district and in the cave at Ārmāmalai are again of Pallava workmanship While at Tirakkol a whole interesting episode from the life of Pārśvanātha is graphically portrayed, in the Sittannavāsal cave the sculptural work which is very early Pallava of the time of Mahendravarman, indicates the beginning of massive and somewhat stiff early type of representation of seated figures of the

Continued on page 42

41

42 View of a very important cave of Mahendravarman, Pallava, 7th century A D , Mandagapattu South Arcot district

This gives an inscription mentioning the experimentation by the curious-minded king of cutting into the rock to create cave temples in south India

43 Pārśvanātha seated from the sidewall of the front verandah of cave Pallava 7th century A D Sittannavasal Tiruchirapallī district

44 The attack of Kamatha and other scenes carving on boulder, Pallava, 8th century A D , Tirakkol, North Arcot district, Tamil Nadu

45 View of the cave temple Pallava 7th century A D Sittannavāsal

Tīrthaṅkaras The cave itself is early Mahendravarman type with massive tripartite cubical pillars with simple lotus medallion ornamentation on the top cubical portion, the central part cut octagonally The pillars and two pilasters are prominent on the facade with a *mandapa* or verandah leading on to the shrine cell with niches on the main wall as also in the side walls of the verandah on either side to enshrine Tīrthaṅkaras The corbels of the pillar capitals are rounded and fluted with a central band The rock-cut steps leading up to the cave itself and to the doorway of the shrine are all typical This is the earliest form of temple architecture, Brāhmanical or Jaina, in south India, the principles of construction being the same

From Deviagaram in South Ārcot hails a remarkable large carving of Mahāvīra seated under the tree canopied by triple umbrella and flanked by attendants remarkably recalling in style and spirit the details that mark the Nāgapattinam Buddha image in metal The mode of representation of the tree, parasol, and attendants behind the back-rest is strikingly similar

The rock-cut carving at Melsittāmūr in South Ārcot district include a group of two majestic panels side by side, one of Tīrthaṅkara Pārśvanātha adored by Dharanendra to the right and attended by Yakshī Padmāvatī to the left, the other of Bāhubali with his two sisters on either side, creepers climbing and entwining his legs as usual and in this case a pair of cobras so balanced as to be issuing from either side, their hoods gracefully lifted up This should be assigned to about the ninth century, the end of the Pallava and the commencement of the Chola, a transition, and therefore retaining to a great extent the charm of Pallava features which are evident in the earliest Chola sculptures as well

46 Close up of Yakshi Ambikā only, Pallava-Chola transition 9th century A D Melsittāmūr, South Ārcot district, Tamil Nadu

Yakshī Ambikā standing to the left of the seated Tīrthaṅkara Mallinātha is in the characteristic pose that has been chosen as one of classic elegance by a succession of sculptors and painters starting in about 150 A D by a Sātavāhana sculptor of the rail period at Amarāvatī, again at Nāgārjunakonda, repeated in a Vākātaka painting at Ajantā of the fifth century A D , appearing at Ellora, again repeated here in about the ninth century A D and continued in the same beautiful and charming manner in one of the two nymphs near the entrance of the *garbhagriha*, where at the edge of the *mandapa* in the Kampahareśvara temple at Tribhuvanam, it is again one of the masterpieces of late Chola art

Another group of rock-cut sculptures is from Vallimalai, where Tīrthaṅkaras standing, with adoring Vidyādharas above on either side, or seated on the throne, with *chaurī*-bearers flanking, as well as Yakshas and Yakshīs, is a theme repeated, in addition to independent representations of deities of the pantheon like Srutadevī

Here is a large rock-cut panel with the central figure of standing Pārsvanātha, snakehoods sheltering his head, the triple umbrella, *makara-torana* in four arches above and a pair of Vidyādharas holding garland offerings in great devotion, and seated figures of four Tīrthaṅkaras, two on either side arranged one above the other as a large single composition An equally large rock-cut panel is of a seated Tīrthaṅkara, Vardhamāna with *chaurī*-bearers flanking his seat-back, and Vidyādharas and other celestials above in adoration, carved in great detail and elegance, with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of eighth-ninth century style

Very interesting indeed are other groups of later sculptures, also rock-cut, seated and attended each by a pair of *chaurī*-bearers, with a group of two Tīrthaṅkaras Mātaṅga Yaksha riding elephant at the extreme right and Ambikā with her lion at her foot at the extreme left,

Continued on page 48

47. Yakshī Ambika standing to the left of Tīrthankara, Pallava-Chola transition, 9th century A D, Melsittāmūr, South Ārcot district, Tamil Nādu

48. 48A. *Pārśvanātha attended* by Dharanendra and Padmāvati as well as Bāhubali flanked by his sisters, Pallava-Chola transition, 8th-9th century A D, Melsittāmūr, South Ārcot district, Tamil Nādu

A complete view of both panels giving all the details

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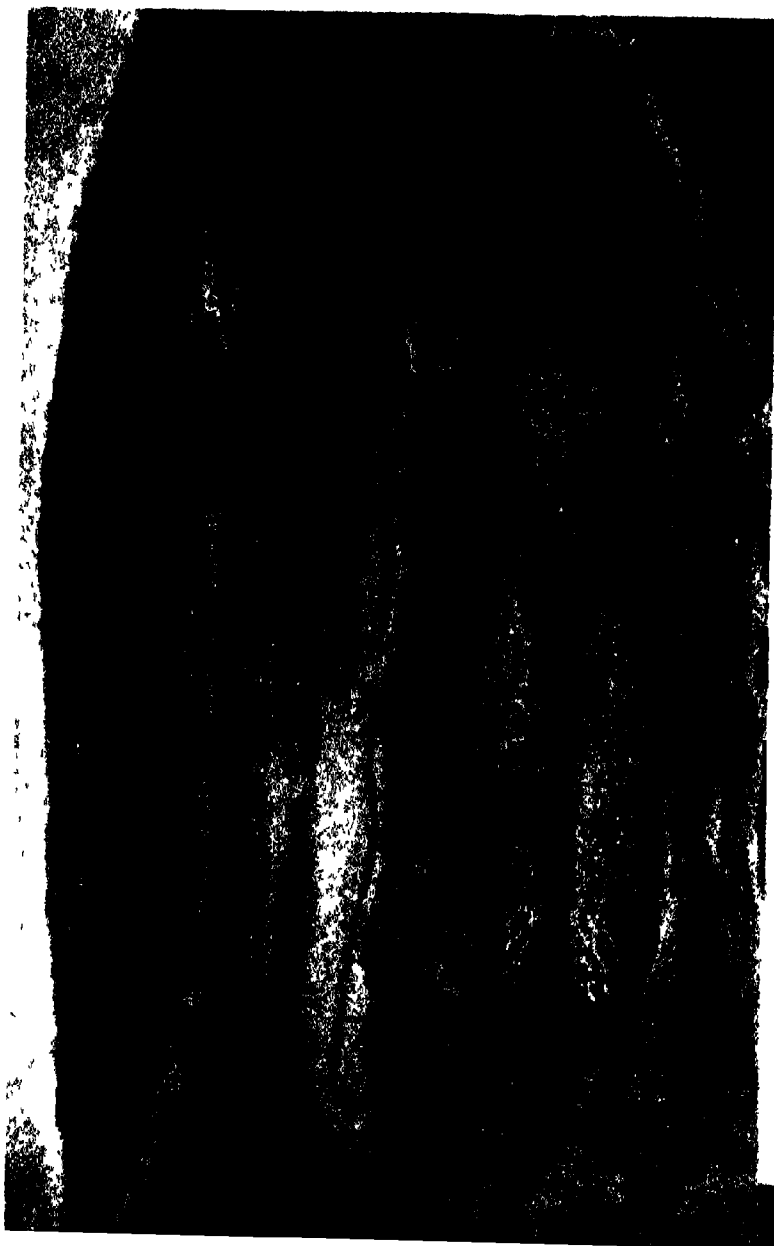
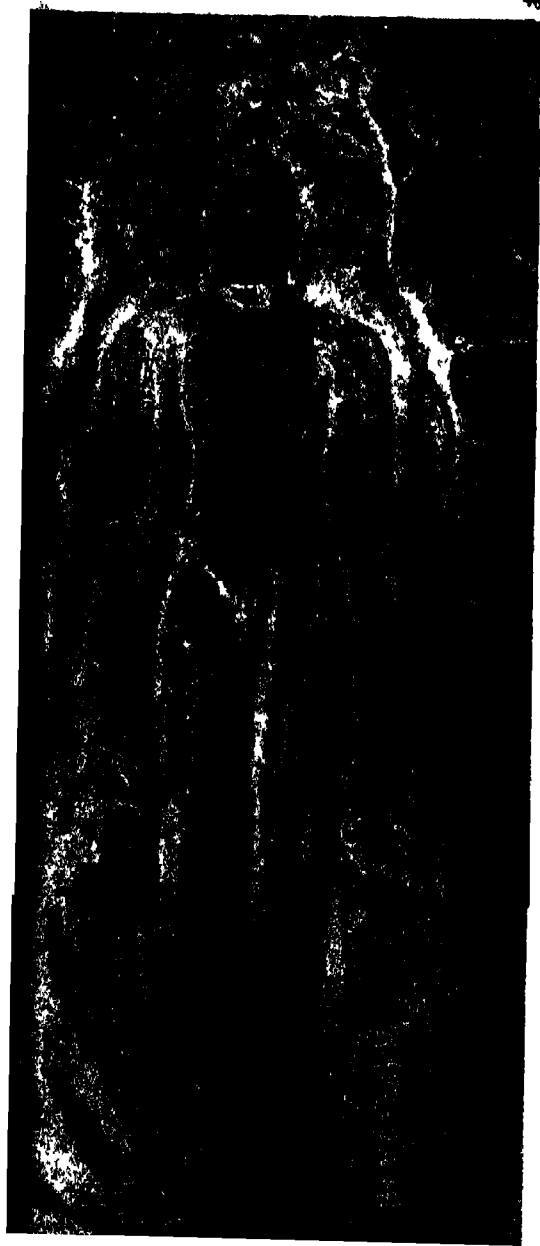
48 A.

49

49. Carving of a standing nymph in identical pose Ikshvāku, 2nd-3rd century A D Nāgārjunakonda Āndhra Pradesh

This as well as the subsequent ones are to show the persistance of a tradition of artistic excellence in stance contour, pose and emotion

50 Nymph or tree sprite standing in identical pose, Chola 13th century A D Kampahareswara temple, Tribhuvanam, Thanjavur district

51 Carving showing a nymph in identical pose Rāshtrakūta 8th century A D , Lankesvara cave, Ellora Mahārāshtra

52 Painting showing goddess in identical pose, Pallava, 8th century A D Panamalai South Arcot district, Tamil Nādu

53 Close up of the above painting showing goddess in identical pose, Pallava 8th century A D , Pānamalai, South Arcot district, Tamil Nādu

51 52 53

54 Painting showing princess in identical pose Vākāṭaka, 5th century A D , Ajantā Mahārashtra

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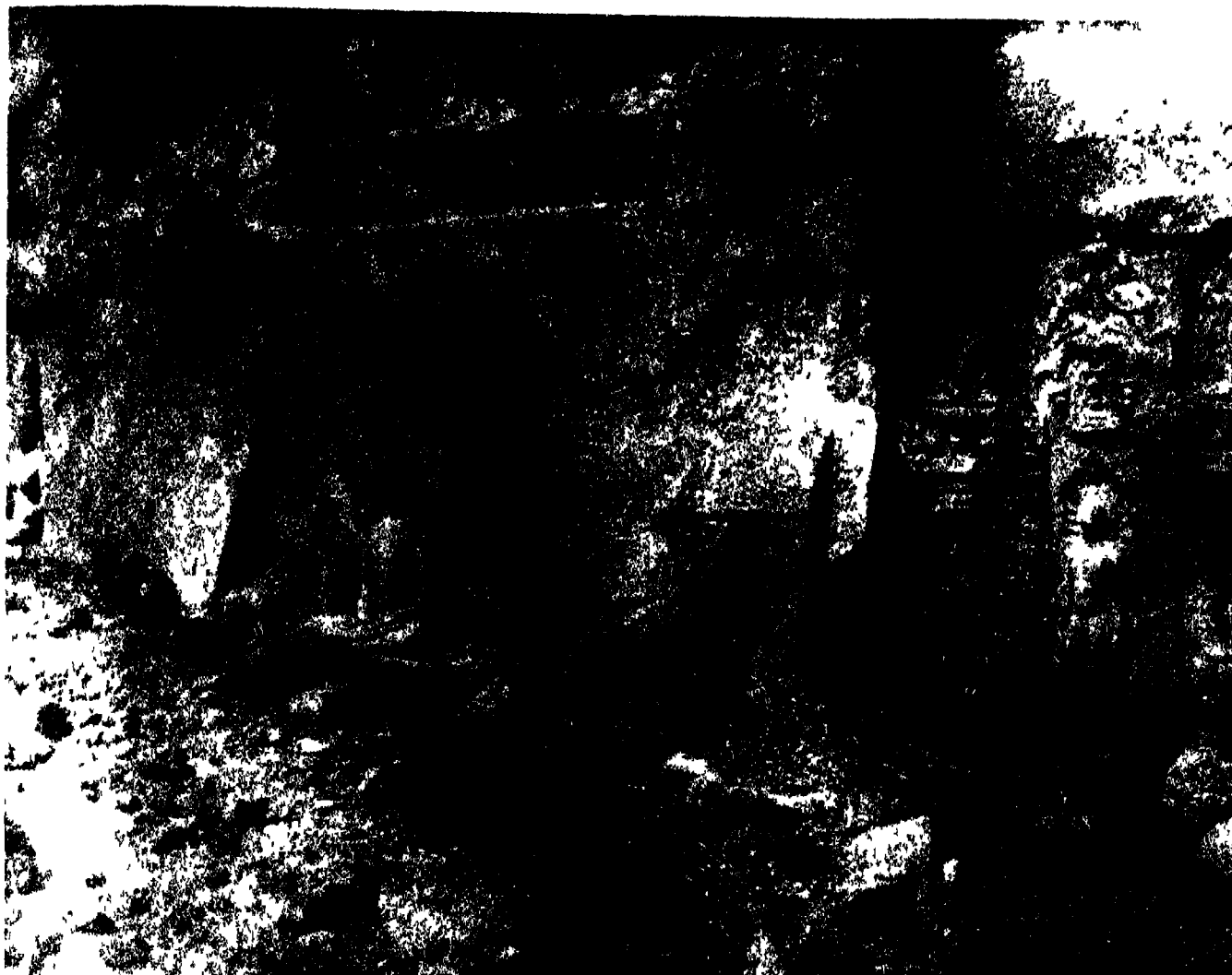
55 View of Vallimalai showing the Tīrthankara standing with adoring Vidyādharas above and seated with *chaurī*-bearers flanking along with Yaksha and Yakshī, Chola, 9th-10th century A D

56 Row of Tīrthankaras seated with inscription, 9th-10th century A D , Chola, Vallimalai, Chittoor district, Āndhra Pradesh

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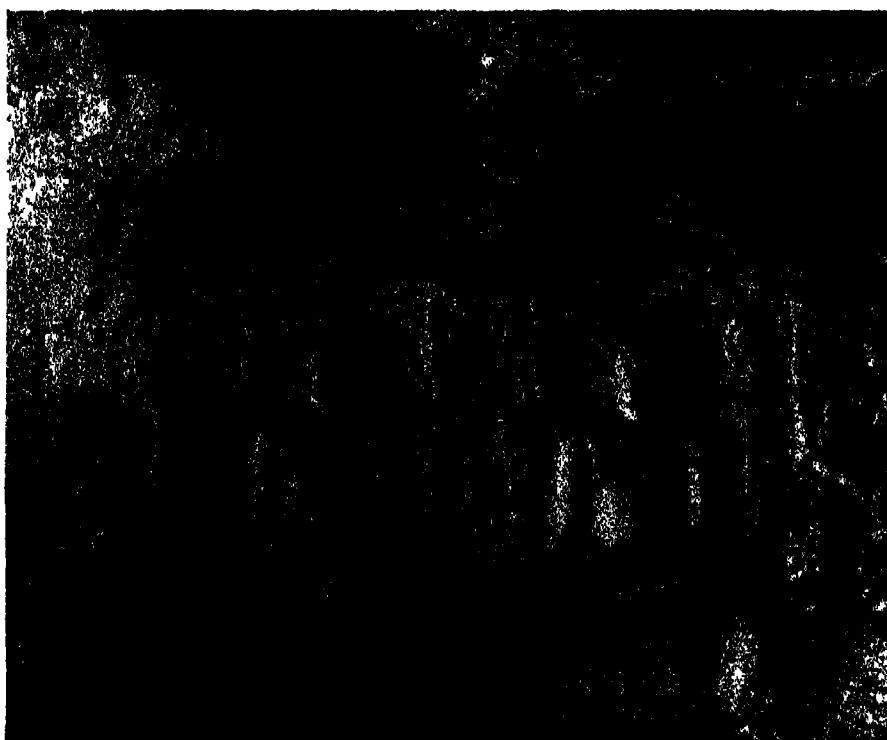
indicate importance given here to Mahāvīra There are repeatedly given seated versions of Pārśvanātha as well as of Mātaṅga Yaksha on elephant A large independent carving here should be of Śrutadevī seated holding the goad and noose in her upper hand and a book in her lower left, her lower right beckoning the devotee to be unafraid As there are associations of the Western Gaṅga king Rājamalla here according to epigraphical evidence, there is naturally somewhat of an admixture of Gaṅga workmanship which is rather heavy and less aesthetic than late Pallava This is easily observed in the famous memorial carving of the same date representing the passing away of the Western Gaṅga king Nītimārga

At Śirukkadambūr in South Ārcot district is a large boulder, with an interesting series of all the twentyfour Tīrthaṅkaras cut into it in two rows, with the triple umbrella above and pair of *chaurīs* crossed flanking each, with an early inscription mentioning the *nishīdhis* of the Jaina saints Chandiranandin and Ilayapadaran by *sallekhanā* fasting A panel of a standing Tīrthaṅkara with a halo encircled by flames, a pair of flywhisks and the triple umbrella, a countenance so comely and body chiselled to perfection, is also a noteworthy carving on the boulder

On a huge boulder of what is known as Pañchapāndavarmalai at Kilaiyūr-Kīlavalavu there are rock-cut Jaina sculptures illustrating the Tīrthaṅkara with Yakshīs In Uttamapālayam, there are rows of Tīrthaṅkaras beginning with Ādinātha Close to the Aivarmalai natural cavern are again carvings of Jaina Tīrthaṅkaras and Yakshīs The last of the Pāndya kings, Varagunavarman, who was defeated by the Pallava king Aparājita, had made an endowment to Pārsvanātha carved at this place The inscription of 970 A D here is thus very interesting

Sittannavāśal is only one of the many important places in Tiruchirāpallī district From Melūr there is a sculpture of seated Tīrthaṅkara with the attendants and Vidyādharas above, a halo of flames around the head, the triple-umbrella and the foliage of the tree forming a canopy as it were above From Kannangudī there is a seated Tīrthaṅkara with almost the same grace, though a little later in date, about the eleventh century A simpler and an earlier sculpture of seated Tīrthaṅkara with only three umbrellas immediately above the head is from Mosakkudī Annavāśal has given some Jaina carvings, one of them an important one, unfortunately with the head missing

Chettipatti has yielded a number of very lovely early Chola Jaina carvings all recovered from Vattikovil mound A seated Tīrthaṅkara with the *chaurī*-bearers on either side, an aureole of flames immediately behind the head, a row of triple umbrellas above, and a conventionalised representation of the tree with its foliage in a pattern of creepers flowing out all around to form a series of circles as bights for figures enshrining them is an interesting one There are other carvings of seated Tīrthaṅkaras, large standing Tīrthaṅkara of exquisite beauty and several Yaksha attendants very resoectfully seated as they would in attendance on the Tīrthaṅkaras on either side There are three of them individually carved, all of them probably forming part of decoration of the temple wall now ruined and surviving only in these fragments, though originally the Tīrthaṅkaras should have been enshrined in niches and flanked by attendant figures on the main surface The sculptor's skill is easily judged from a separate carving, the lion of Ambikā, a simple theme so beautifully executed All these should be assigned to about the ninth-tenth century A D and can compare with the most beautiful contemporary carvings of any school from anywhere in the country

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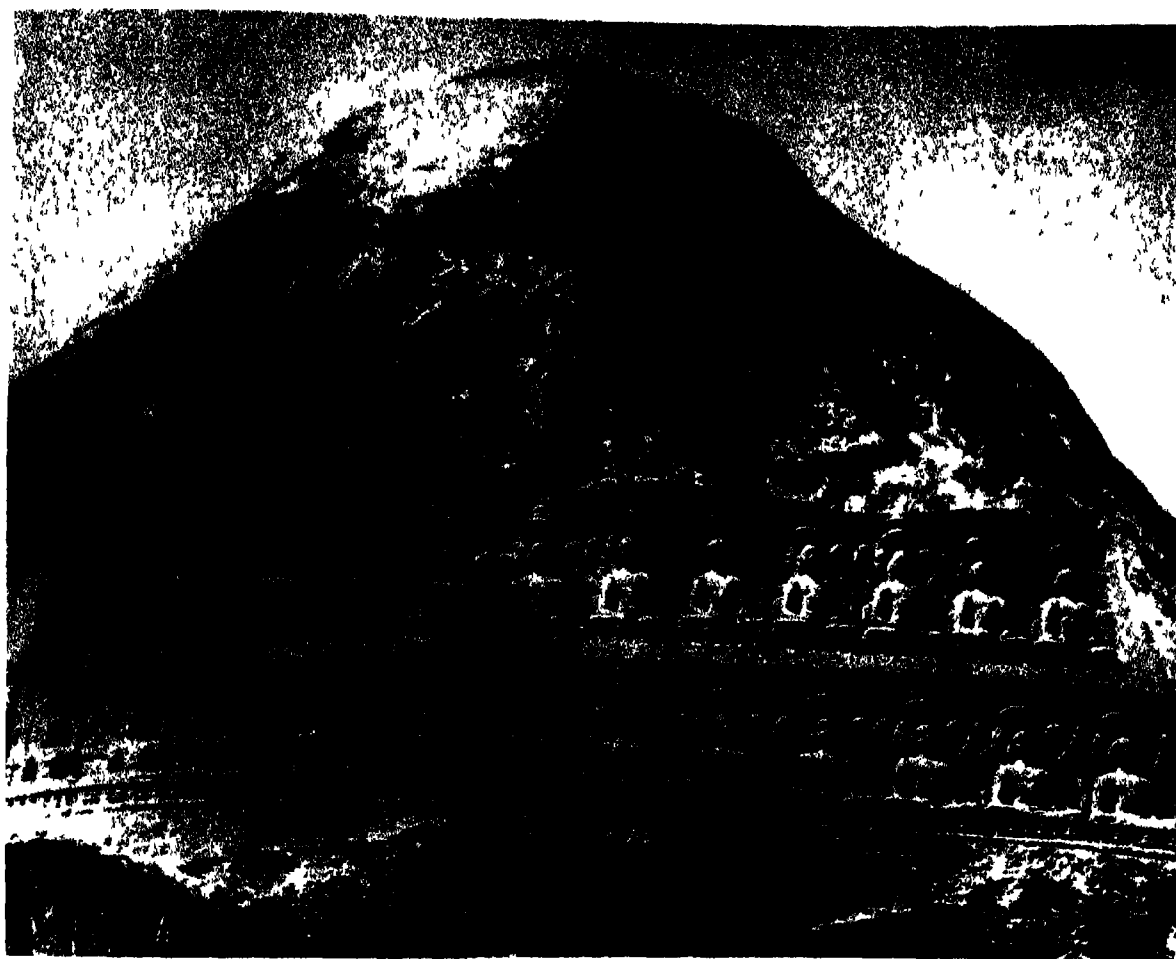
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57 Series of twenty-four Tīrthankaras on large boulder Chola, Sirukkadambūr

58 Tīrthankara, probably Pārsvanātha Chola Kilaiyur-Kīlavalavu

59

60

59 View of Jaina images lying scattered in the debris of the derelict temple, Chola, 9th-10th century A.D., Chettipatti

60 Full view of Tirthankara standing, Chola, Sirukkadambūr

61

61 Head of Pārśvanatha, Chola, 9th-10th century A D , Chettipatti

It is an exquisite piece illustrating the best tradition of early Chola workmanship

62 Tirthankara, Chola, 11th century A D , Kanangudi, Tiruchirāpallī

63 Seated Tirthankara without attendants, Chola, 9th-10th century A D , Chettipatti

This and all the other rows from Chettipatti are excellent examples of Chola work

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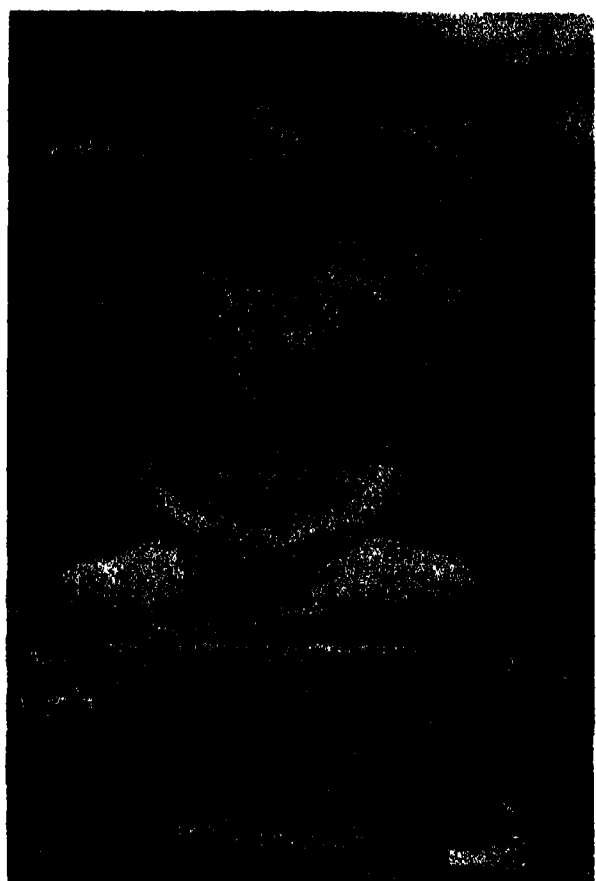
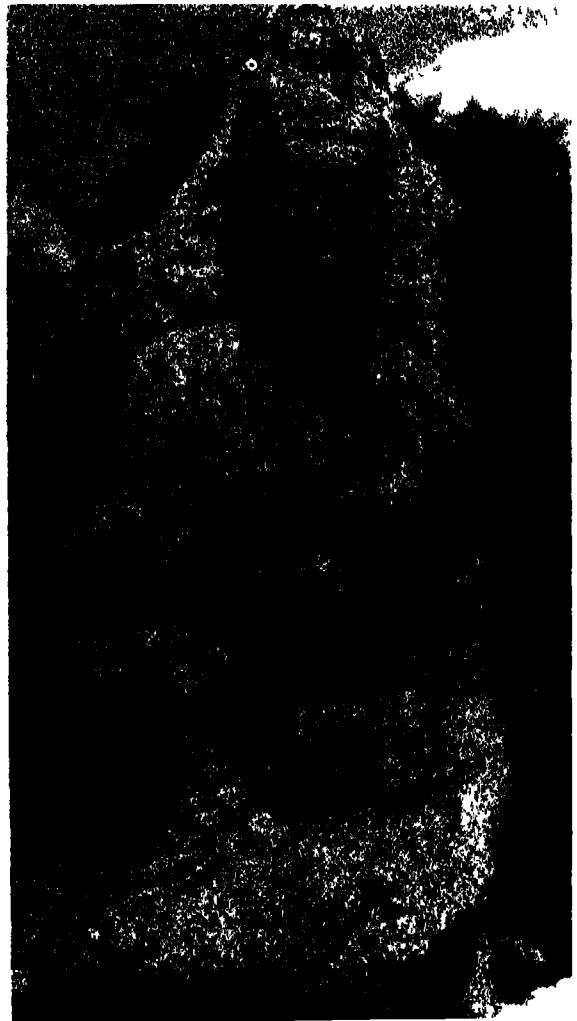
64 A

64 C

64 B

64 Seated figure of an attendant Chola, 9th-10th century A D Chettipatti

64A Seated figure of an attendant Chola 9th/10th century A D Chettipatti

64B Seated figure of an attendant Chola 9th-10th century A D Chettipatti

64C Seated figure of an attendant Chola 9th-10th century A D, Chettipatti

65 Tirthankara seated with *chauri*-bearers rock-cut figure, from near Pudukkottai Chola, 9th 10th century A D

66 Seated Tirthankara with aureole lit by flames and triple umbrella above Pāndya, 8th-9th century A D, Arittapattī
Apart from the flames for the aureole, the pair of lamps on either side suggests auspiciousness

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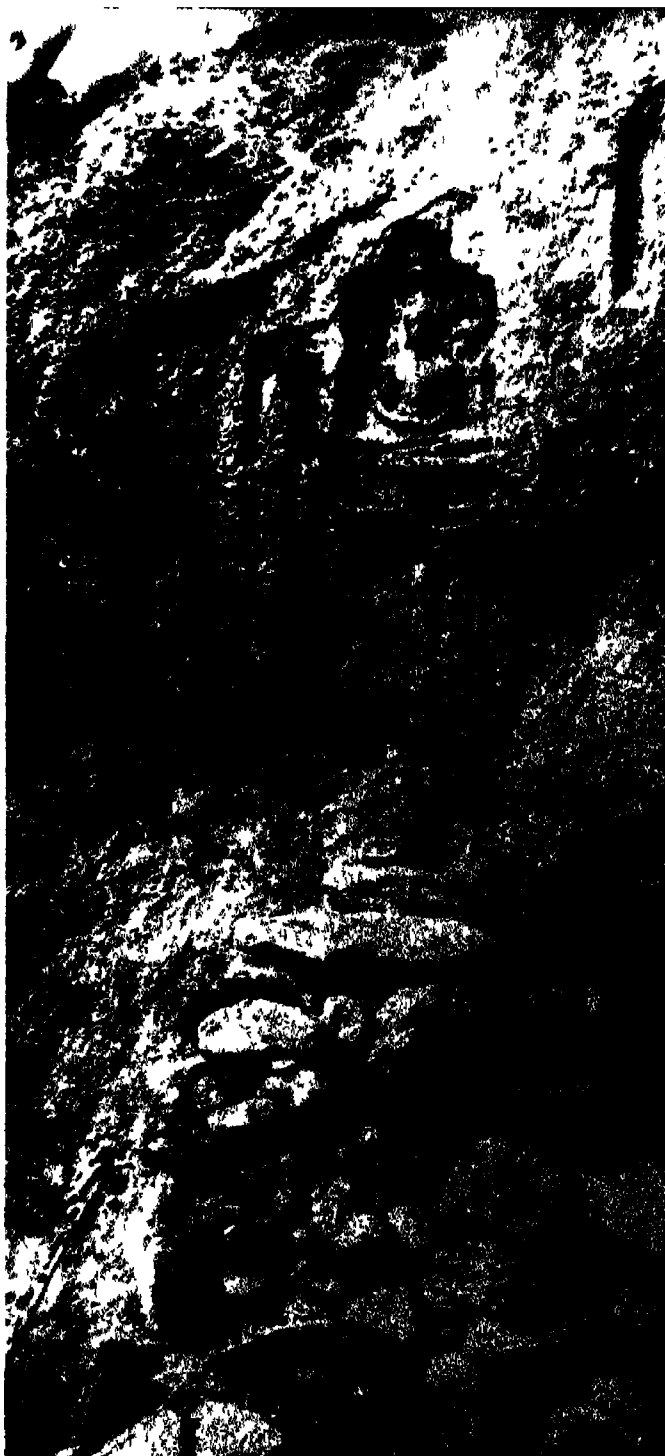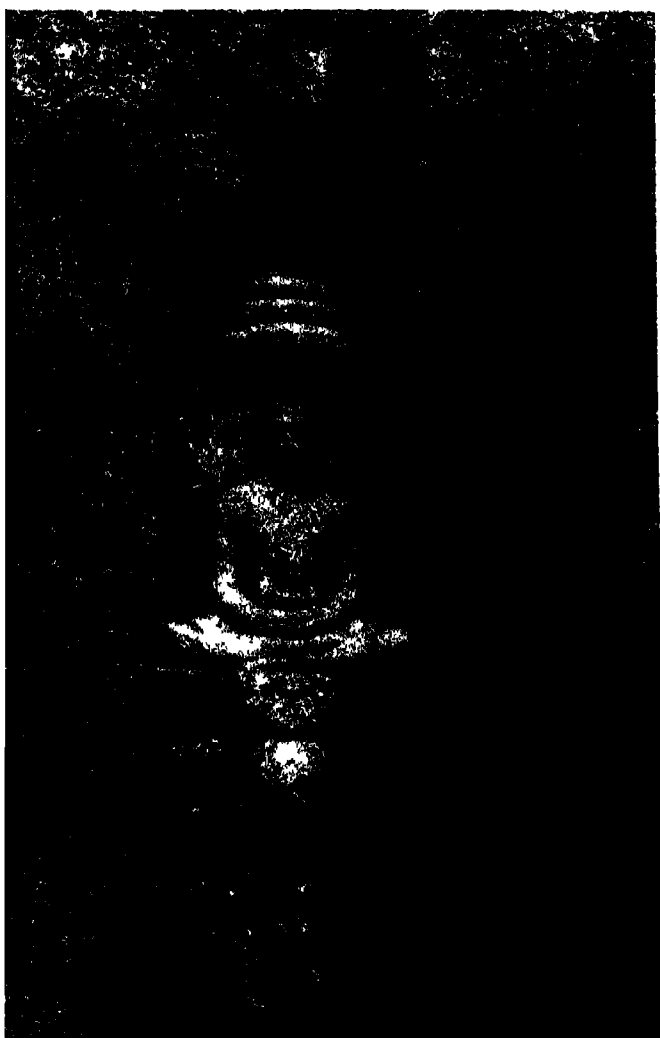
In Malaiyaḍikkurichi in what is known as Pechchipaḷlam there is a row of Jaina sculptures including one of Supārśvanātha A Yakshī holding a lotus, probably Padmāvatī flanking the Tīrthaṅkara, is another early rock-cut figure of interest here These are accompanied by Vatteluttu inscriptions

At Pechchippārai in Tirunelvelī district in the Pāndyan territory the unfinished Jaina cave temple of the late seventh century points to what could have been a fine example of Jaina rock-cut temple architecture in its earliest phase That the cave remains unfinished is explained by the fact that the baby saint Tirujñānasambanda converted the Pāndyan king to the Saiva faith It also accounts for the conversion of several other early Jaina cave temples in this area into Śaiva ones The cave temple at Malaiyadikkurichi is also an example of this type of conversion The sculpture of the Yaksha on the elephant here apart from other human, animal and bird themes are Jaina

Close to Madurai, the capital of the Pāndyas, almost within its outskirts, is the cave temple of Tirupparaṅkunram now a Śaiva one where appear Jaina vestiges

The Ānamalai rock-cut temple with Jaina caverns and early inscriptions in Brāhmī script on the hill is an example of similar transformation Instances can be multiplied in not only Madurai district but in Rāmanāthapuram, Tiruchirāpallī, Tirunelvelī districts, Pillaiyārpatti and Kunnakkudi in the first, Nārtāmalai, Kudimiyāmalai and Tiruchirāpaḷlī in the second and Vīraśikhāmani and Kalugumalai in the last In South and North Ārcot districts also there have been transformations as in Dalavānūr in the former and Māmandūr in the latter

The story associated with the temple at Anamalai itself is significant Only eight miles from Madurai, the hill resembles a seated elephant with its trunk stretched forward between the forelegs The legend associated with this hill is given in the *Tiruviḷayādal-purānam* A band of Jaina ascetics invoked by their spells a huge elephant to destroy the city of Madurai As the legend goes, Śiva used a lion-faced arrow to hit the elephant and petrified him The rock-cut temple of Vishnu as Narasiṁha,

Continued on page 56

67 & 68 Rock-cut temple of Siva, Pāndya, 8th-9th century A D, Kalugumalai

The most magnificent rock-cut free-standing temple from the Pāndyan area, a miniature example recalling Kailāsa at Ellora

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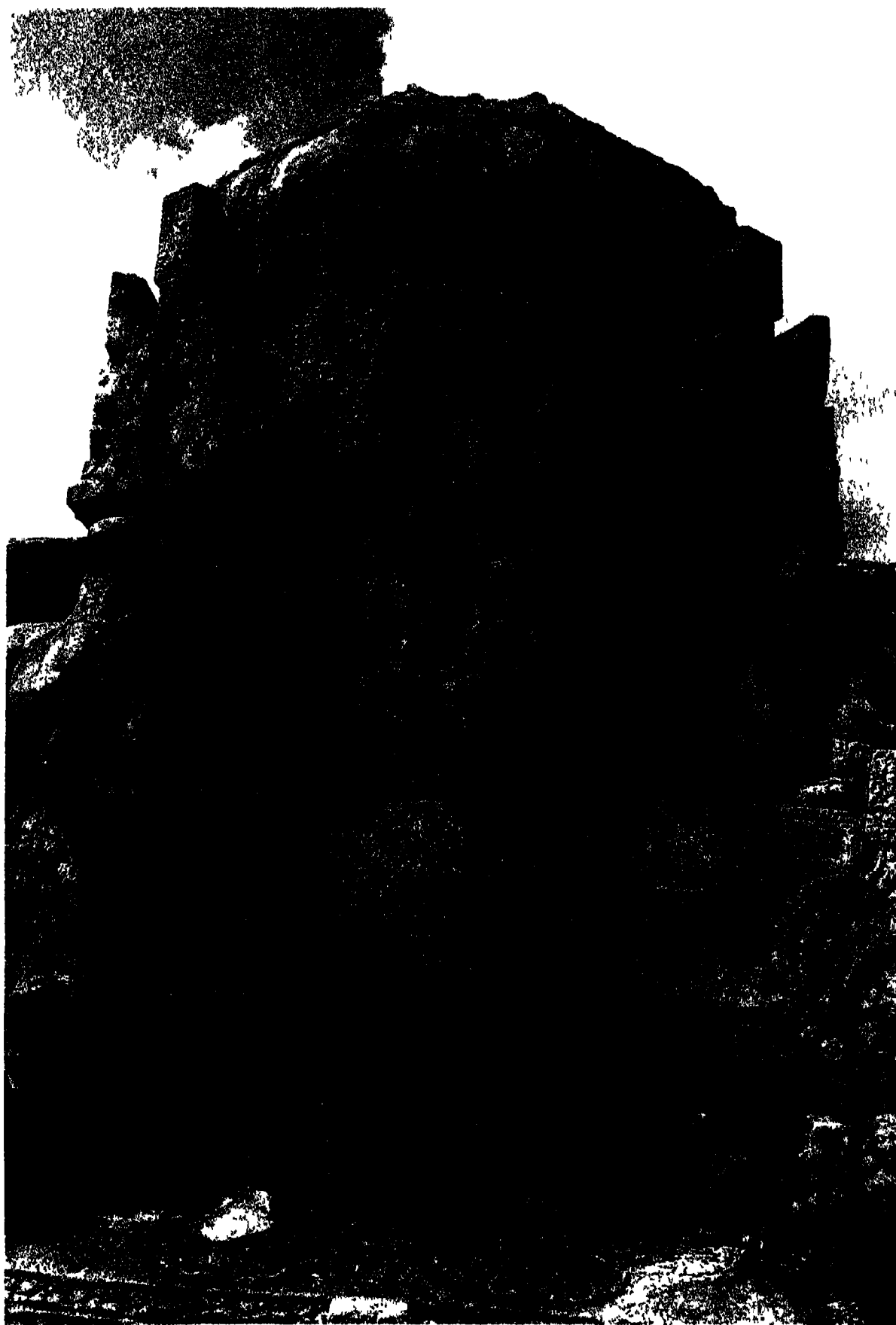
who became the arrow of Śiva as Vishnu himself for Tripurāntaka, gives significance to the Narasimha temple here We may here recall that, in the fifteenth century painting of Tripurāntaka in the Virūpāksha temple, at Hampī it is Vishnu as the arrow of Śiva in Narasimha form shown destroying the castles of the Tripura demons The Grantha and Vatteluttu inscriptions in Sanskrit and Tamil of A D 770 in the Ānamalai temple mention the chief minister, Uttaramantrī of the Pāndya king Jatila Parāntaka Neduñjadayan, Madurakavi or Mārañgāri as he was popularly called, who completed the Narasimha shrine which was actually consecrated by his brother

Though undoubtedly the most important and a gem of free standing rock-cut temple architecture, closely resembling the mid-eighth century Kailāsa temple at Ellora, is the Śiva temple at Kalugumalai, a Pāndya creation, not far from it is a large rock carved with Jaina figures of exquisite beauty resembling carvings on the monolith temple Here there are large panels representing Tīrthañkaras, flanked by attendants, seated on throne, each under his respective tree, with the triple umbrella over the head Other panels show elaborately worked Yakshas and Yakshīs One of the most beautiful panels here shows Dharanendra Yaksha and Padmāvatī in a devotional mood attending on standing Pārśvanātha The flexions in the case of these figures are indeed so charming that they add to the rhythmic arrangement of the whole composition The panel of standing Pārsvanātha with the snake-hoods over his head is a gem of early Pāndya art, when we recall how, constrained as the sculptor is in his scope of any kind of embellishment for the figure to be represented strictly as a nude human form, he has succeeded in presenting it in such exquisite proportions and grace, even though the poise is a rigid one *samabhañga,* that again hardly gives any edge for the sculptor's introduction of aesthetic bends and curves as in other stances Instead of merely arranging the snake coils behind him and the hoods over his head, it is shown in their-anthropomorphic form as a Nāgarāja, a princely figure with his own hoods over the head canopying the Tīrthañkara, a magnificent conception indeed To the right above is Kamatha, the infernal temptor, the Satan of Jainism like Māra of Buddhism, with a large boulder lifted over his head not only to disturb the peace and penance of the Master but to smash the head itself Dharanendra bows as Padmāvatī gracefully holds up the parasol for the enlightened one In addition to these, there are long rows of seated Tīrthañkara figures repeating the complete hierarchy of Tīrthañkaras three times over

Another important panel at Kalugumalai which gives a charming figure of Ambikā standing, with her hand placed on the head of one of her dear sons, her lion beside her, the Yaksha to her right in a dynamic pose Probably the most magnificent sculptures aesthetically in south India are those at Kalugumalai The earliest Pallava ones at Sittannavāśal are important more for their age that precedes these by more than a century but they are aesthetically of lesser quality Even those at Tirakkol come only somewhat behind the Kalugumalai ones, the selfsame theme in the latter expressed in a rare aesthetic performance of the sculptor that excels While this one is Pāndya the other is Pallava

It must have been difficult for the sculptor who chiselled these panels at a great height on the boulder We gaze on them from a lower angle than eye level It is indeed an eloquent tribute to the aesthetic knowledge of the sculptor, that it was so conceived and executed, that this gallery of Jaina Tīrthañkaras could be viewed by the observer without its getting dwarfed It is also possible that the concept was to make the observer feel

Continued on page 6?

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69 Śrutadevī, Pallava-Chola transition, 8th-9th century A D , Vallimalai, Chittoor district, Āndhra Pradesh

70. Mahāvira seated flanked by attendants, Pallava, 8th century A D , Deviagaram, South Ārcot district, Govt Museum, Madras

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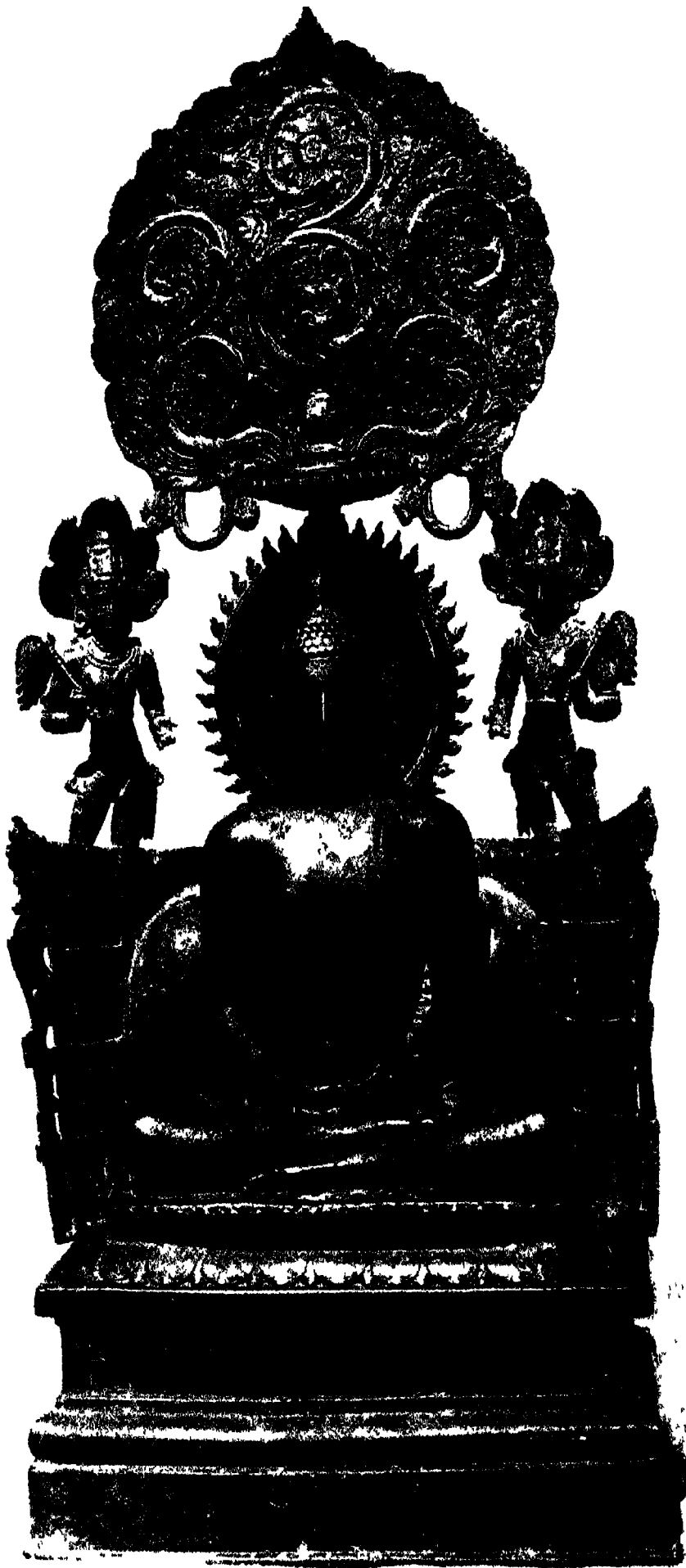
71. Buddha seated flanked by Nāgarājas, Chola, *c* 1000 A D, Nāgapattinam, Govt Museum Madras

This is probably the most beautiful and exquisite figure in metal from all the Nāgapattinam bronzes and the tradition of representing the Master seated under the trees with attendants on either side behind the seat, a common theme for Buddha and Jaina figures is remarkably well done here as well as in the sculpture from Deviagaram which should be compared

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72. Row of Tīrthankaras seated with inscription, 9th-10th century A D, Vallimalai, Chittoor district, Āndhra Pradesh

73. Two Tīrthankaras with *chaurī*-bearers, Mātanga Yaksha riding elephant to extreme right and Ambikā with her lion at the extreme left, Chola, 9th-10th century A D, Vallimalai

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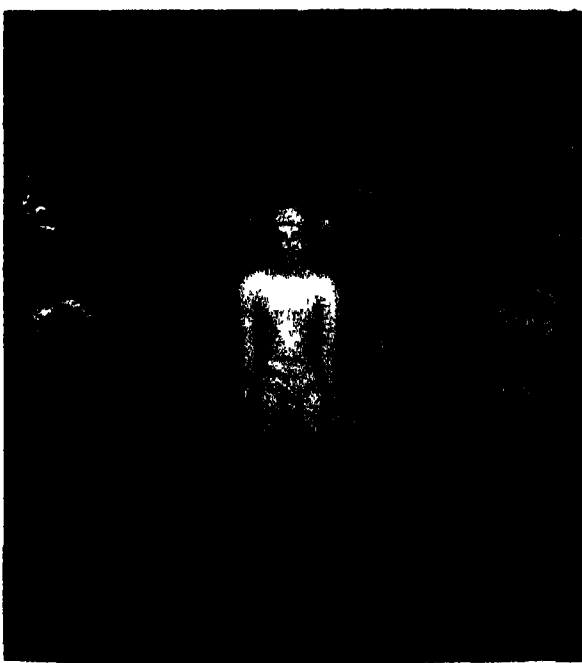
76

74. View of boulder with Jaina carvings of Tirthankaras, Pāndya, 8th-9th century A D , Kalugumalai

The sculptured panels here are among the exquisite ones representing the best of early Pāndyan art

75. Ambikā, Pāndya, 8th-9th century A D , Kalugumalai

76. Tirthankara, Padmâvatī, Dharanendra, Pāndya, 8th-9th century A D , Kalugumalai

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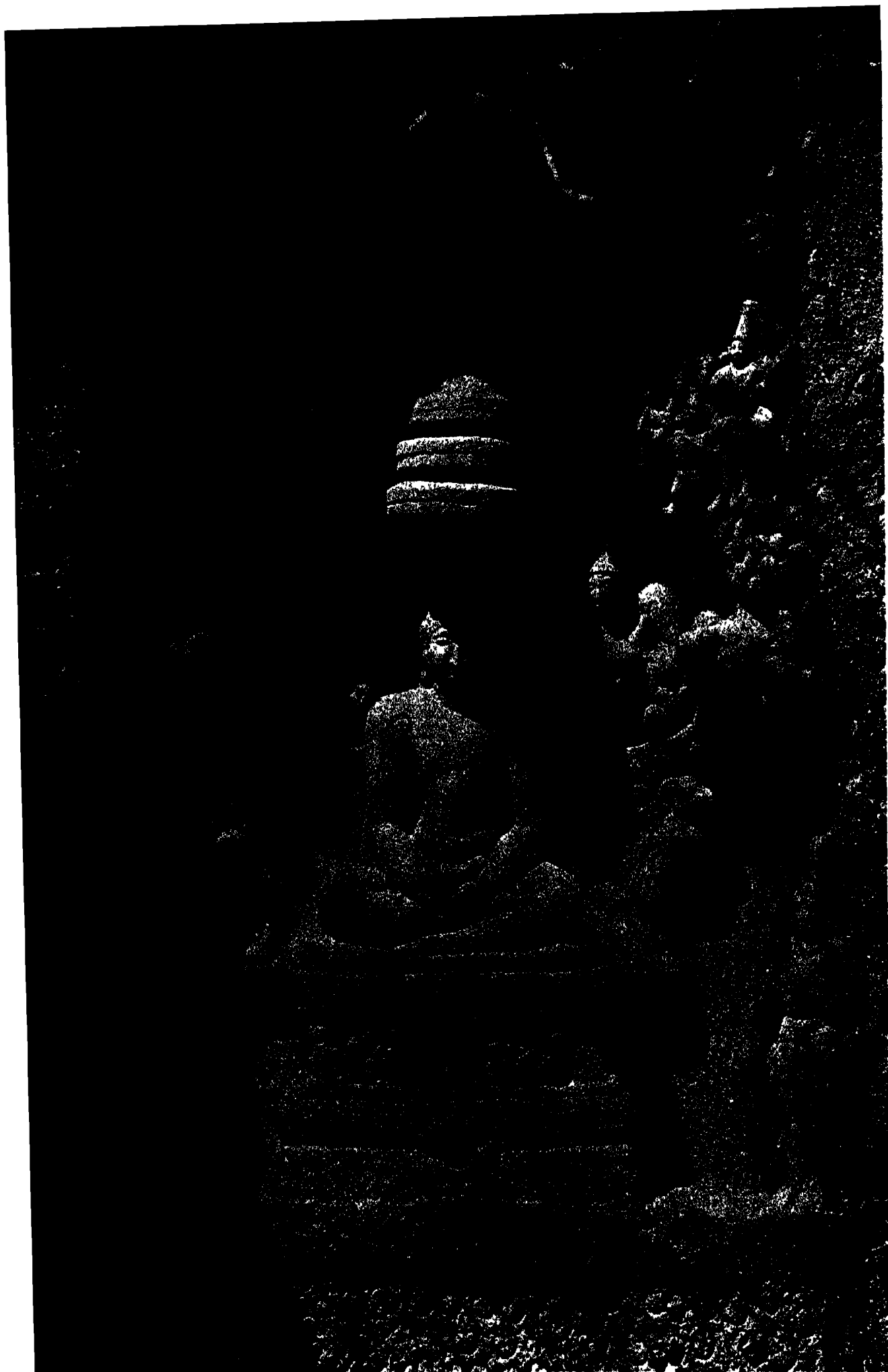
77. Mahāvīra seated with *chaurī*-bearers behind back-rest, triple umbrella and usual flying Vidyādharas above, Pāndya, 8th-9th century A D, Śamanarmalai, Karadipatti

Luxuriant tree top is carved as a floriated canopy, a pleasing device

78. A row of seated Tīrthankaras with large and prominent Ambikā towards one end, Pāndya, 8th-9th century A D, Śamanaramalai, Karadipatti

79. Panel showing seated Tīrthankara under the tree with attendant figures, Pāndya, 8th-9th century A D, Kalugumalai

80. Kamatha's attack on Pārsvanātha, Padmavatī and Dharanendra attending on the Tīrthankara Pāndya, 8th-9th century A D , Kāraikoyil

81 Group of rock-cut Tīrthankaras, Mahāvīra with flaming aureole, flanked by attendants, and Pārśvanātha attacked by Kamatha and attended by Padmāvatī and Dharanendra as also Bāhubali in deep penance flanked by his sisters, Pāndya 8th-9th century A D , Kāraikoyil

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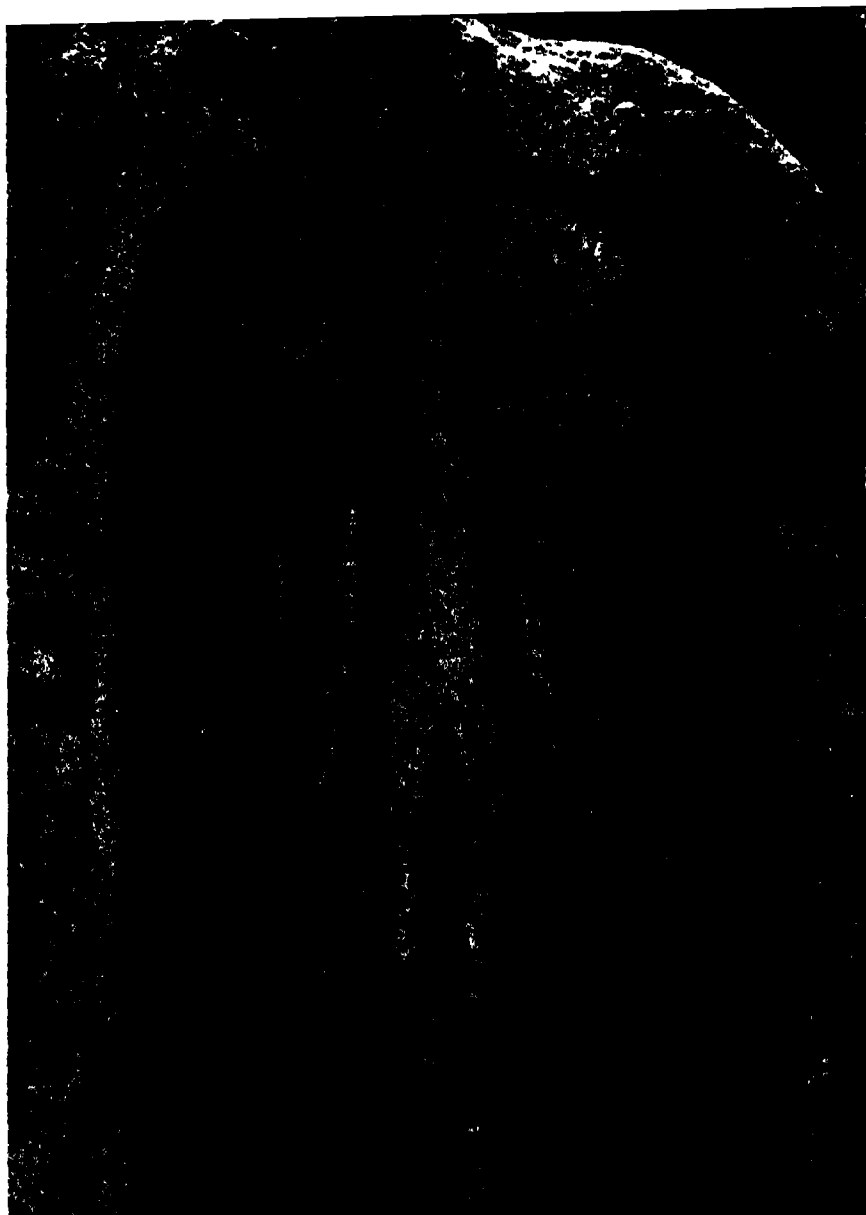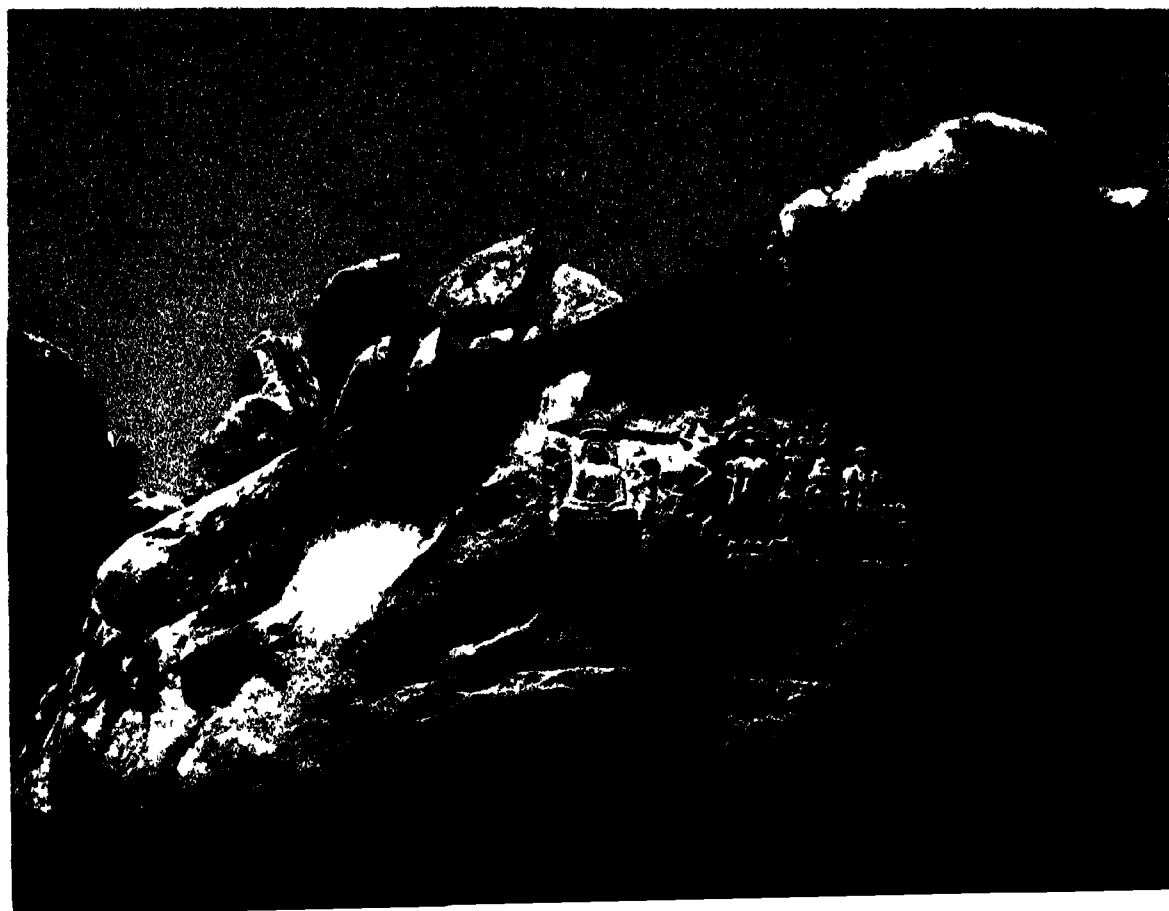
82 83

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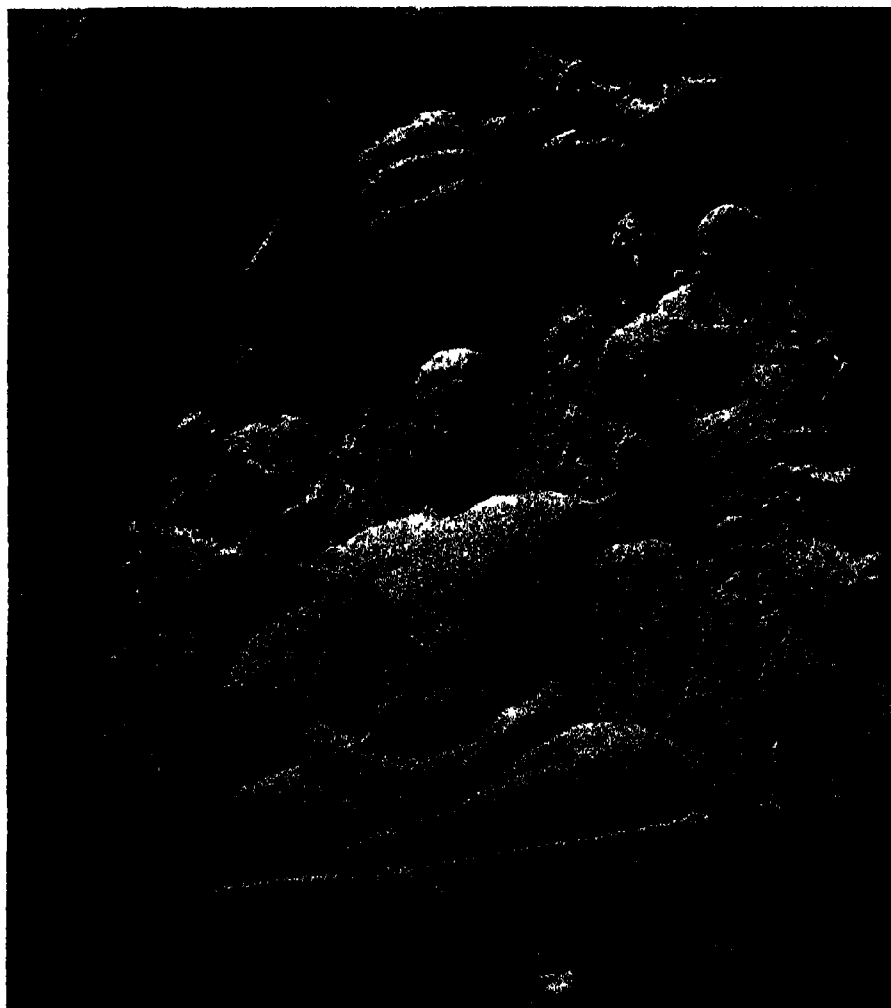
82 Standing Tīrthankara Pārsvanātha flanked by elephants at his foot, Rāshtrakuta, 10th century A D , Tirumalai

83 Standing Tīrthankara Pārśvanātha flanked by elephants at his foot, Rāshtrakūta, 10th century A D , Tirumalai

84. Seated Mahāvīra with *chaurī*-bearers flanking and Vidyādharas above, Pāndya, 8th century A D , Kīlakuyilkudī, Madurai district

This is an excellent carving

85. Parsvanātha with zigzag coils behind him and snakehoods over his head Dharanendra and Padmavati attending on the Tirthankara as Kamatha attacks him, Pandya, 9th century A D , Kilakuyilkudī

86 Seated Tirthankara with flying whisks on either side instead of *chaurī*-bearers and aureole of flames, Pāndya, 8th-9th century A D , Kīlavalavu

87 Bāhubali flanked by his sisters Chola, 11th century A D , Tirumalai

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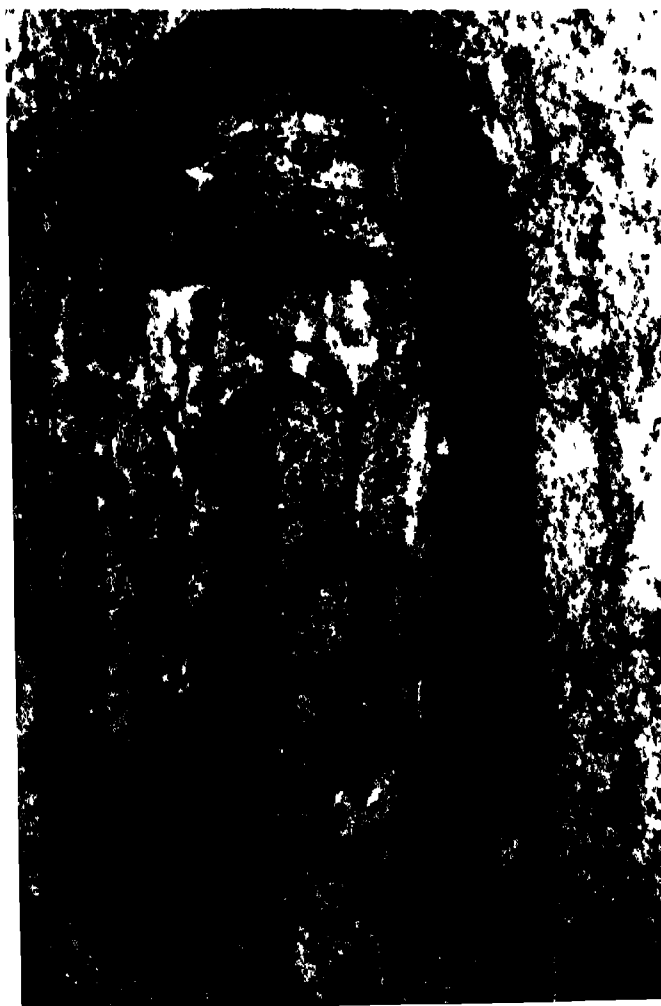
dwarfed in front of it, suggesting the heights of knowledge and wisdom reached by the Jaina saints and savants

Here is a large rock-cut panel with the central figure of standing Pārśvanātha, snake hoods sheltering his head, the triple umbrella, *makara-torana* in four arches above and a pair of Vidyādharas holding garland offerings in great devotion, and seated figures of four Tīrthaṅkaras two on either side, arranged one above the other as a large single composition An equally large rock-cut panel is of a seated Tīrthaṅkara, Vardhamāna with *chaurī*-bearers flanking his seat-back and Vidyādharas and other celestials above in adoration, carved in great detail and elegance with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of the eighth-ninth century A D. style

It is natural that the king having been a Jaina, the influence of Jainism continued Several boulders in the neighbourhood of Madurai are rich in carvings of Jaina themes At Arittapaṭṭī is a beautiful seated sculpture of Tīrthaṅkara in a sunk niche seated on a *padmapītha* with an oval aureole around head lit up by flames composed by triple-umbrella and flanked by a pair of lamps just against the back rest to suggest auspiciousness

The hillock composing the large natural cavern at Karaḍipaṭṭī carries large rock-cut carvings in sunk niches A note-worthy one is Tīrthaṅkara Mahāvīra, seated on lion throne with aureole decorated with flames around his head, *chaurī*-bearers on either side behind the back rest, three umbrellas above, and flying Vidyādharas fluttering on either side of the luxurient tree top arranged as a floriated canopy The hill itself is called Samanarmalai, with a series of carvings of seated Tīrthaṅkaras and a large and prominent Ambikā

A boulder at Kīlavalavu gives a rock-cut seated Tīrthaṅkara in a sunk niche with the usual features, the two lamps on either side being specially noteworthy, above which instead of the *chaurī*-bearers in anthropomorphic form the flywhisks are shown somewhat inclined towards the three umbrellas above to match them artistically The aureole with flame is present around the head It is fine early Pāndya sculpture of the ninth century not far in date from the carvings at Kalugumalai The large serpent below with its length stretched against the seat indicates the Tīrthaṅkara as Pārśvanātha

The huge rock with carvings on it at Kāraikoyil presents another very interesting group Carvings in niches sunk in the rock illustrate a seated Tīrthaṅkara, Mahāvīra with the usual flaming aureole, attendants on either side from behind the back rest and the three umbrellas above The attack by Kamatha on Pārśvanātha standing in *kāyotsarga* is not unlike the usual mode noticed elsewhere as at Tirakkol and other places and even at Kalugumalai Padmāvatī and Dharanendra are in attendance on either side as usual Beyond these is Bahubali in deep penance standing unaware of the anthill and creepers in wild growth entwining his legs and flanked by his sisters Brāhmī and Sundarī

From Kīlakayilkudī also in the Madurai area, there is a magnificent rock-cut Mahāvīra seated, a flaming aureole around his head, charming *chaurī*-bearers on either side and Vidyādharas fluttering in great devotion, almost touching the triple-umbrella above The carving is aesthetically of a high order and should be assigned to the ninth century From the same place are two more representations, one a Pārśvanātha with snake coils zigzagging behind him and the hoods above his head, enshrined in a niche with an arch above topping the pilasters on either side, the other, a repetition of all the details described above, in addition to Kamatha's

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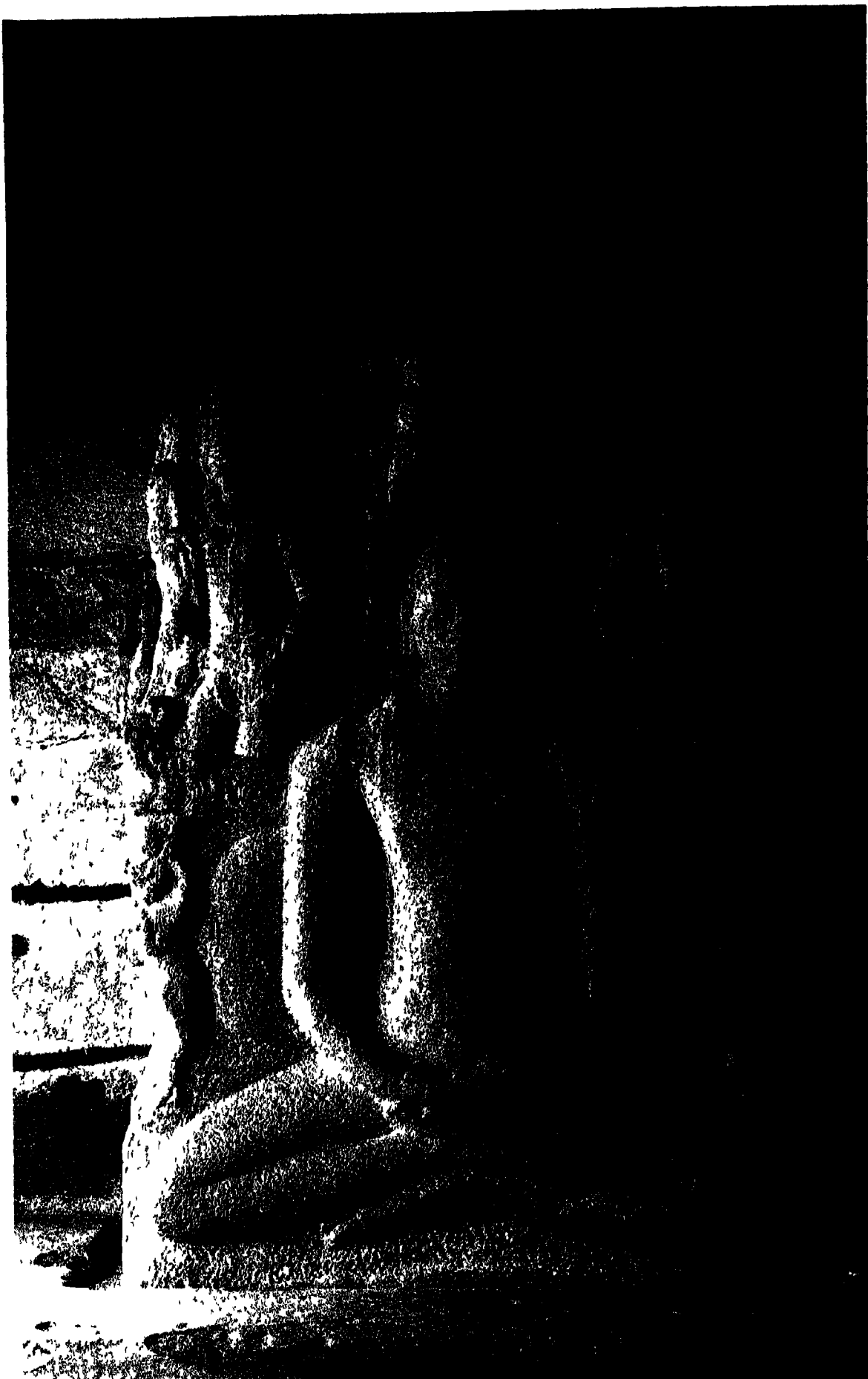
88. Seated Tīrthankara with *chaurī* bearers, Chola, 11th century A D Tirumalai

89 Imposing figure of Ambikā with her left foot on the head of her lion and accompanied by a child to the right Chola 12th century A D Tirumalai

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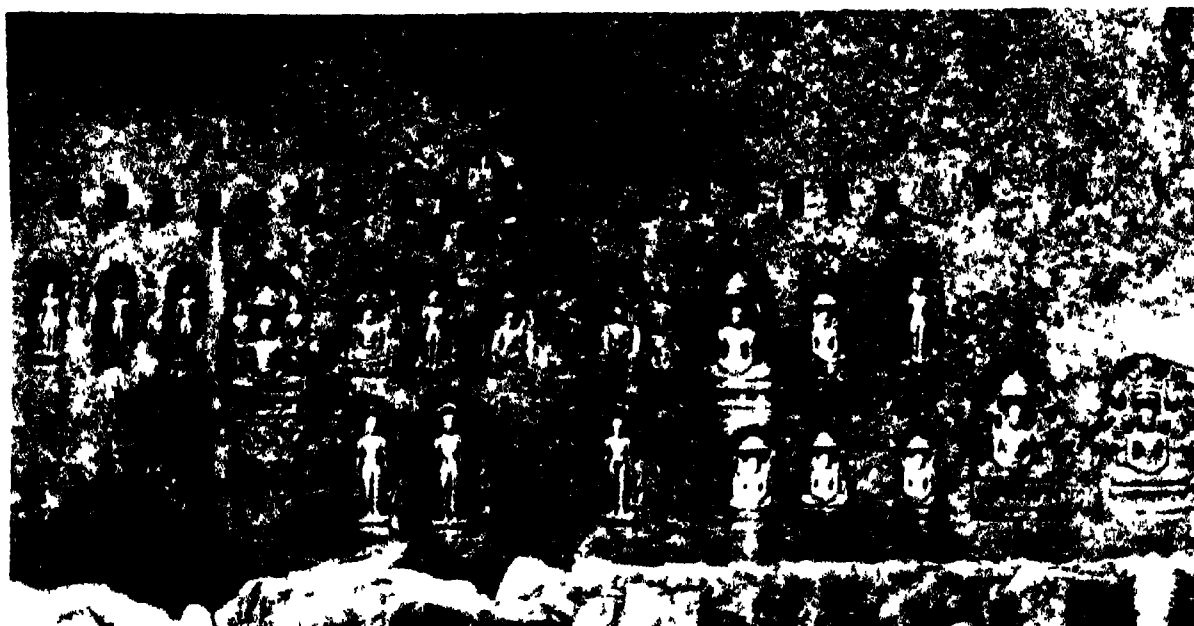
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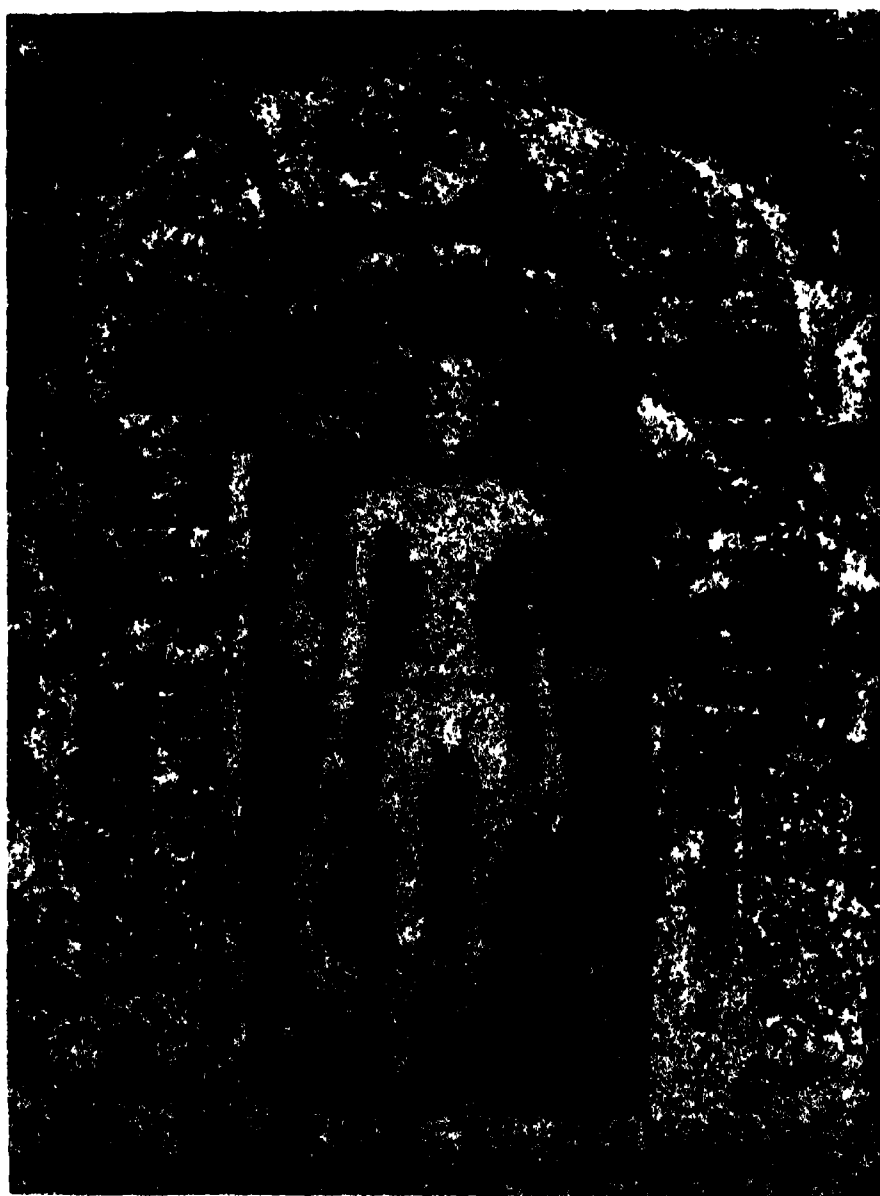
90 A series of rock-cut figures including seated and standing Tīrthankaras Yakshas and Yakshīs Pandya 9th century A D , Uttamapālayam Madurai district

91 Parsvanatha standing Pāndya 9th century A D Kilakuyilkudi

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attack, Dharanendra and Padmāvatī on either side, the large snake hoods canopying the master from above The vestiges of Jaina art scattered at so many spots in this area is again evident in Tīrthaṅkaras in a row carved on a boulder of Śamanarmalai in Kīlakuyilkudī

At Uttamapālayam there is a long series of rock-cut carvings representing ninth-tenth century work of both seated and standing Tīrthaṅkaras, the latter mostly Pārsvanāthas with the serpent hoods above

Tirumalai in North Ārcot district has very interesting rock-cut carvings, a little later than this transitional period, the tenth century There are inscriptions here of the Chola Parāntaka I as well as of Rashtrakūta Krishna III both of the first half of the tenth century Here are examples of rock-cut carving with masonry structural additions of items of temple architecture The elephant on either side of the standing Tīrthaṅkara flank Pārśvanātha There are also fine carvings representing Nemināthа and Mallinātha, Pārsvanātha and Mahāvīra, Yakshī Ambikā and Dharmādevī carved spiritedly Paintings, though fragmentary, represent both late Chola and Vijayanagara styles

There is a panel of Bāhubali here flanked by his sisters which should be assigned to about the eleventh century The cobra with hood lifted up is a single one to the right, unlike a pair, earlier noticed elsewhere Vidyādharas in groups, above and at the terminals of the arch, separating earth and heaven, indicate the sphere of Bāhubali with the celestials above This is a noteworthy carving, a fine rock-cut one, later included in the Neminātha temple A loose sculpture of Mahāvīra, seated under the tree with flaming arch around his head *chaurī*-bearers on either side behind the back-rest supported by prancing lions, is in the best tradition of the eleventh century

On the way to the Pārśvanātha temple the imposing rock-cut figure of Ambikā, with her left foot on the head of the lion, her attendant to her left, and children to the right, has to be assigned to the twelfth century The paintings here are fragmentary, the earlier ones belonging to the eleventh century, and the later ones in the sanctuary of the Neminātha temple, showing Jaina monks adored by lay worshippers, being of Vijayanagara date, contemporary with those from Tirupparuttikkunram

How Jaina architecture follows the general principles as closely as Hindu is illustrated not only in the cave carving at Sittannavāśal in the earlier period but also in the later period in Tirumalai, Tirupparuttikkunram and other places The *śālabhañjikā* form of Gaṅgā flanking the gateway of the *gopura* in the earliest Vijayanagara style from Tiruvadigai is very charming indeed, and can be compared with the similar carving from the Chintala Rāmaswāmī temple in Cuddapah The charm of nymphs, Gana dwarfs, Tīrthankaras, deities and other representation to decorate *kūdus*, *kūtas*, *śālās* etc as architectural decoration is evident in Chāmundarāya *basadi* in Sravanabelagola The shrine with its walls provided with alternating *devakoshthas* and *pañjaras* roofed by *śālās* and *kūdus* respectively, the petals of the *padma* decoration of the pilasters, the *kūdus*, the rows of *vyālas* and *bhūtas* and other elements of decoration of the plinth, pillar, pilaster, niche, roof are all in the Vijayanagara norm, as seen in the Jaina temple of Ādinātha at Vilukkam in South Ārcot The *saṅgīta-mandapa* at Tirupparuttikkunram, the apsidal roof of the shrines *gajaprishthākāra-vimānas* on either side of a circular central *kūta* shrine are all in the same tradition of the Vijayanagara phase

Though the Chera area is not so rich in its output of Jaina art, it cannot be denied that Chitarāl and some places in Kanyākumārī district have

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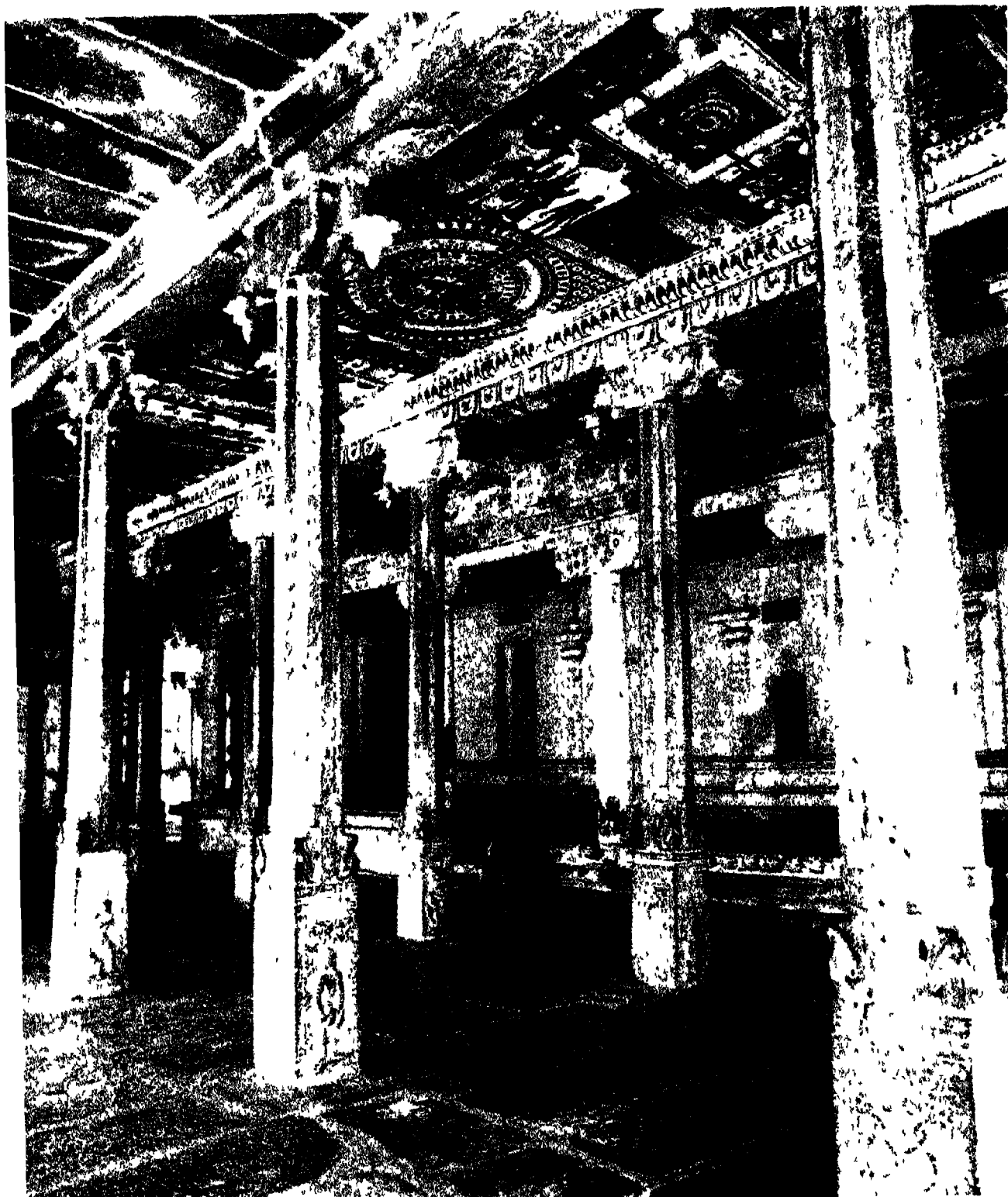
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92. A view of *sangita mandapa*, with ceiling painted profusely, Vijayanagara, 16th century A D , Tirupparuttikkunram

93 Gangā on doorway jamb recalling *salabhañjikā* form as usual in the *gopuras* in south India, Vijayanagara, 16th century A D , Tiruvadigai

93A Ganga on doorway also recalling *śālabhañjikā* in Jaina temple, Vijayanagara, Melsittāmur South Ārcot district

93A

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94. Pârsvanātha canopied by snake hoods and triple umbrella over his head, attended by Padmavatī and Dharanendra, Chera, 8th-9th century A D Chitarāl

95 A series of rock-cut carving of Tirthankaras and Yakshis early Chera, 8th-9th century A D Chitarāl

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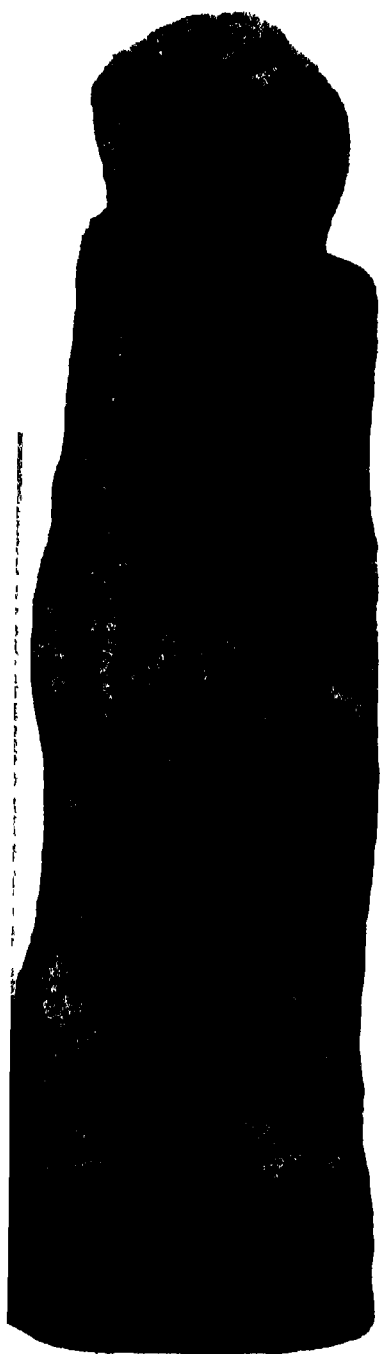
96 Pārśvanātha standing, Chera 10th century A D, Godāpuram, Trichur Museum

97 Shrine wall with attenuated *devakoshtha* and *pañjaras*, roofed by *śālās* and *kūdus*, Vijayanagara, 16th century A D, Adinātha temple, Villukkam, South Ārcot district

98

98. Rows of *kūtas, kūdus* and *bhūtas*, Chāmundarāya *basadi*, Sravanabelagola, Chālukya-Chola, 11th century A D

99. Seated Tīrthankara flanked by *chaurī*-bearers, rock-cut in a cave now converted into a Siva shrine, Chera, 8th-9th century A D, Kallil, Kerala

It is an excellent example of early Chera work

100 Tīrthankara seated, rock-cut 9th-10th century A D, Kallil, Kerala

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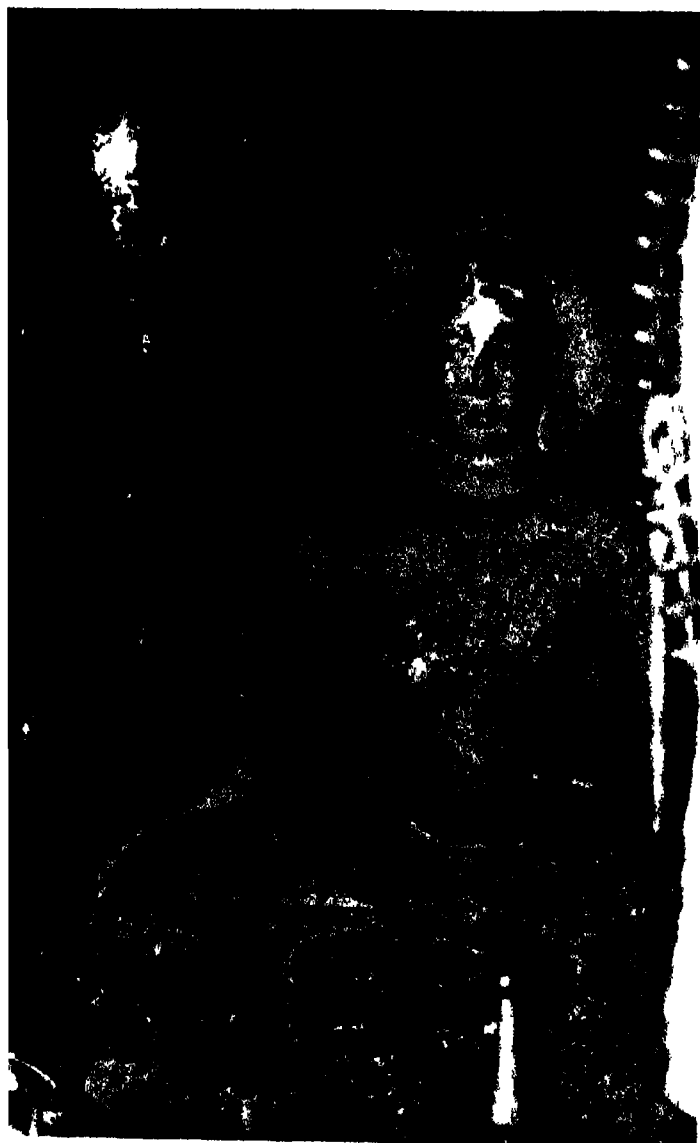
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prominent rock-cut carvings of the ninth century There are seated Tīrthaṅkaras canopied by the triple-umbrella, Pārśvanātha distinguished by the snake-hoods over his head and the attendant celestials including Padmāvatī and Dharaṇendra and flanking Vidyādharas in worshipful attitude These are important for the understanding of Jaina sculptural art of this part of the country which was the ancient Āy territory forming part of ancient Chera itself In the eighth-ninth centuries Jainism had its hold in Kerala and inscriptions near the Jaina *basadi* at Talakkāvu in Cannanore district indicate important Jaina vestiges discussed by Gopinatha Rao Earlier rock-cut boulders at Pugalur in Tiruchirāpalḷī district with the inscription of the second century A D point to Jaina occupation through names mentioned, Cheṅkāyappan, a Jaina monk for whom was cut a rock-bed by the grandson of a Chera king Ko-Atan Cheral Irumporai Though several other miscellaneous Jaina carvings have been discovered in other places, like the Chaturmukha *basadi* on circular *pītha* from Bangra Mañjeśvara in Cannanore district, some of them headless, as at Pālghāt, it is mainly at Chitarāl and also at Kallil that the Jaina vestiges are really prominent The Jaina rock-cut boulder at Kalḷil in Ernākulam district is an early one which was later transformed into a Hindu shrine for Bhagavatī A seated figure of Mahāvīra, with flanking attendant *chaurī*-bearers and triple umbrella over head, as well as Padmāvatī, are found carved on the rock here The Yakshī however is now adored as Bhagavatī as pointed out by Gopinatha Rao This area belonged to the Āy monarchs as indicated by a donative inscription of Vikramāditya Varaguna of the ninth-tenth century A D

A rare sculpture illustrating a popular Jaina Tīrthaṅkara is Pārśvanātha standing in stately elegance of early tenth century, which though very much worn by the very nature of the material chosen for carving like many of the Pallava carvings of Kāñchīpuram in inferior sandstone, is nevertheless characterised by a rare simplicity and grace This image from Godāpuram is preserved in the Trichūr Museum

The Nāgarāja temple at Nāgarkoil also in Kanyākumāri district, has given some Jaina carvings along with late Brāhmanical ones dateable to the sixteenth century It is no wonder as we find a similar case in Vidyasaṅkara shrine at Sriṅgerī where in the fourteenth century this process is evident Earlier sculptures of Pārśvanātha have been later mistaken for Ādiśesha of Vishnu as pointed out by Gopinatha Rao

Maṅgaleśa s Vaishnava cave temple at Bādāmī is the best known and the loveliest, also the largest in the group of early Western Chalukya temples carved meticulously in a long mountain scarp that was as it were a fortification for the city itself It is well known how Maṅgaleśa lovingly got this temple carved in the rock with its magnificent renderings of panels of Vishnu in different forms in colossal proportions, exceeding double human size, *atidvaimānushya*, as mentioned in the inscription there, and made over the merit to his brother in heaven To the seventh century belongs the last cave in the series which is a Jaina one The facade shows four massive pillars and two pilasters that support the front *mandapa* or the verandah which leads to the inner one divided by an equal number of columns Further up is the shrine The first *mandapa* is divided into five parts at the ceiling which is embellished with typical Chālukyan themes The central one here has the theme of the flying Vidyādharas, the usual ceiling decoration of which the finest from Aihoḷe are two large ones now in the National Museum A Nāgarāja with his coils entwining him and forming a multi-coil pattern of great beauty is noteworthy The inspiration for this is to be seen on the ceiling of the adjacent Vaishnava cave

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101 Jaina carvings freely used as themes in Brāhmanical temples as for instance in the Vidyāśankara temple, Vijayanagara, 14th century A D , Sringeri

102. Close up of above

103 Close up of above

104 View of Viranārayana temple showing Hindu and Jaina images used as themes together, Chālukya 12th century A D

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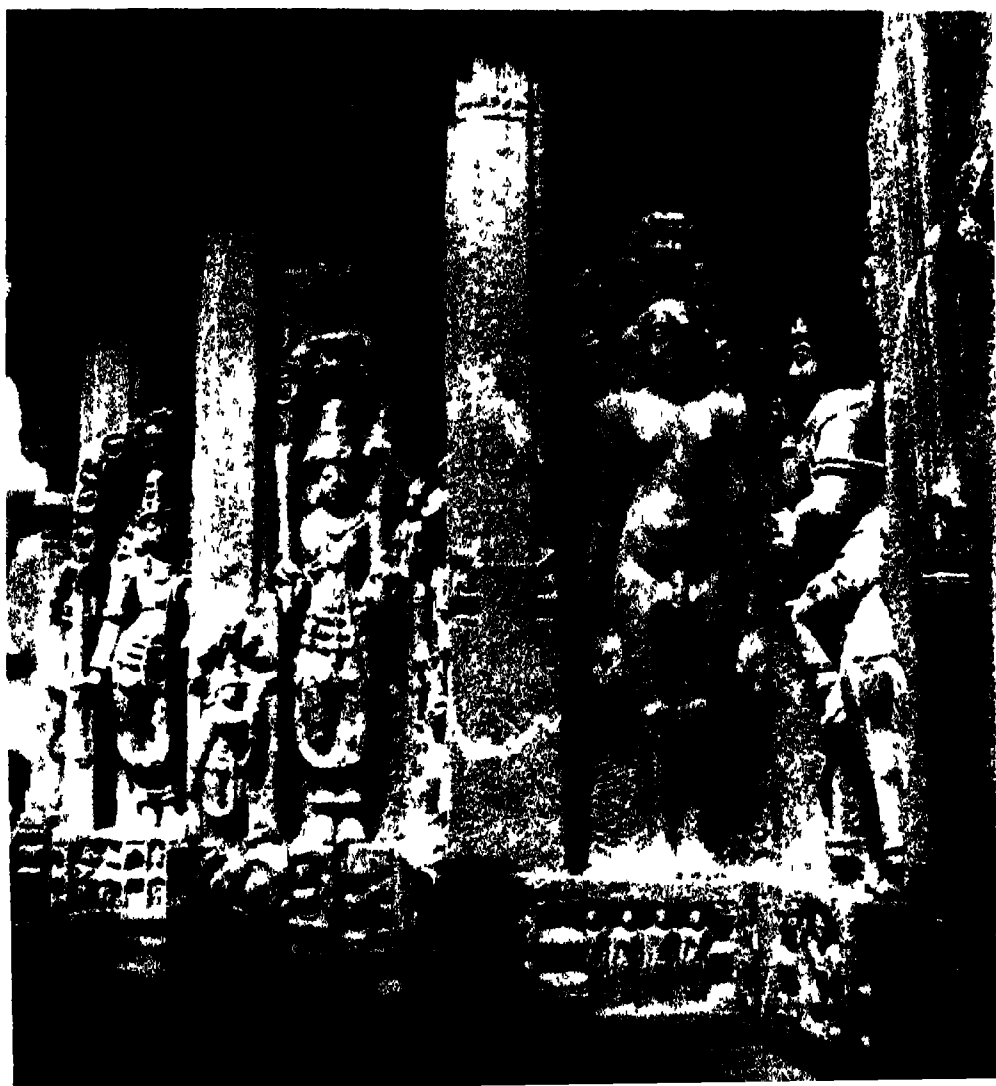
105. Rāma Lakshmana and Hanumān in Hosa *basadi* Nāyaka, 17th century A D , Moodbidri

106. Doorway of Galateśvara temple with Tirthankara figure in the middle of lintel, Western Chālukya, 11th-12th century A D , Angur, Bellary district

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107. Flying Vidyādharas as ceiling decoration, Western Chālukya 7th century A D , Bādāmī

108 Flying Vidyādharas Western Chālukya, 6th century A D , Aihole National Museum, Delhi

The usual ceiling decoration Probably the most lovely Chālukya rendering of the theme anywhere in Karnātaka or Mahārāshtra and among the two nearly identical figures in the National Museum, this has the appearance of movement of the clouds, the wind-filled upper garment moving along like sails is probably the most effective

109. Flying Vidyādharas as ceiling decoration, Western Chālukya, 7th century A D , Bādāmī

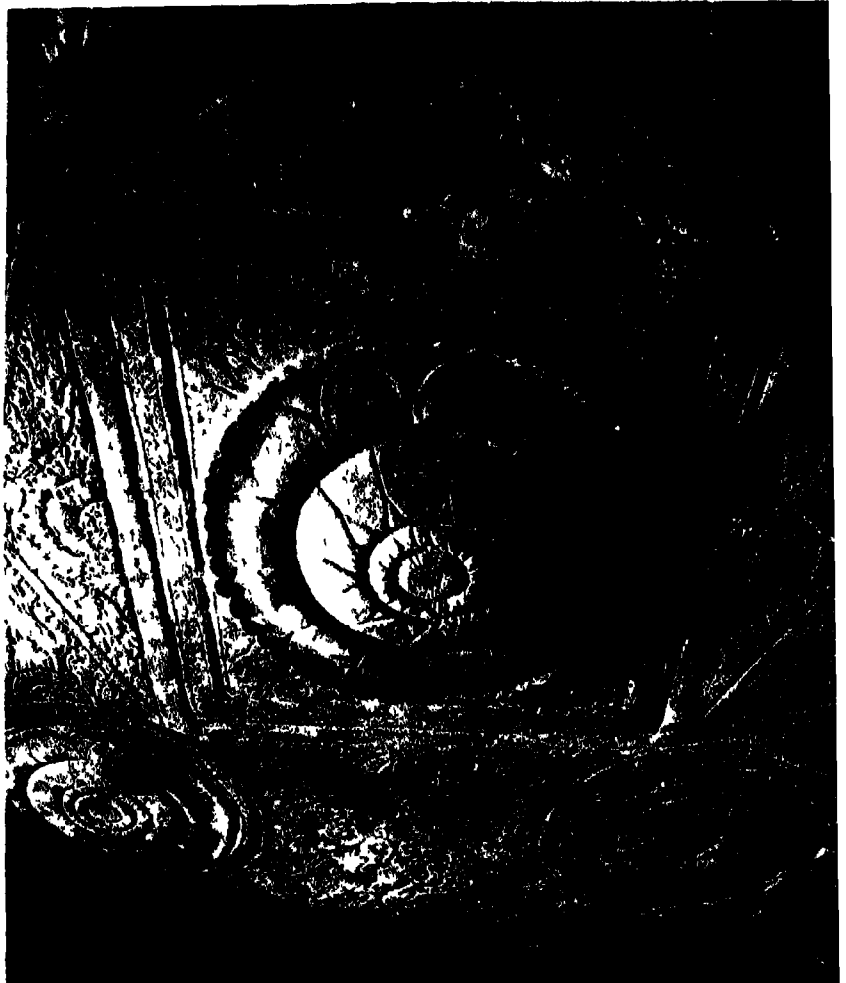
110. View of Jaina cave, Western Chālukya, 7th century A D , Bādāmī

111. Ceiling showing blooming lotus and other patterns of auspicious objects like pair of fish, Western Chālukya, 7th century A D , Aihole

112 Circle of fish with mouths directed to the central hub a full blown lotus theme from ceiling, Western Chālukya, 6th century A D , Cave 2, Bādāmī

This is another favourite motif in early Chālukya temples which is commonly used in Brāhmanical and Jaina temple ceilings

113 The same motif from the earlier Vaishnava cave, Western Chālukya, 6th century A D , Bādāmī

This earlier motif has inspired not only the similar Nāgarāja from the ceiling of the Jaina temple but also several others even in still later Chālukya sculpture

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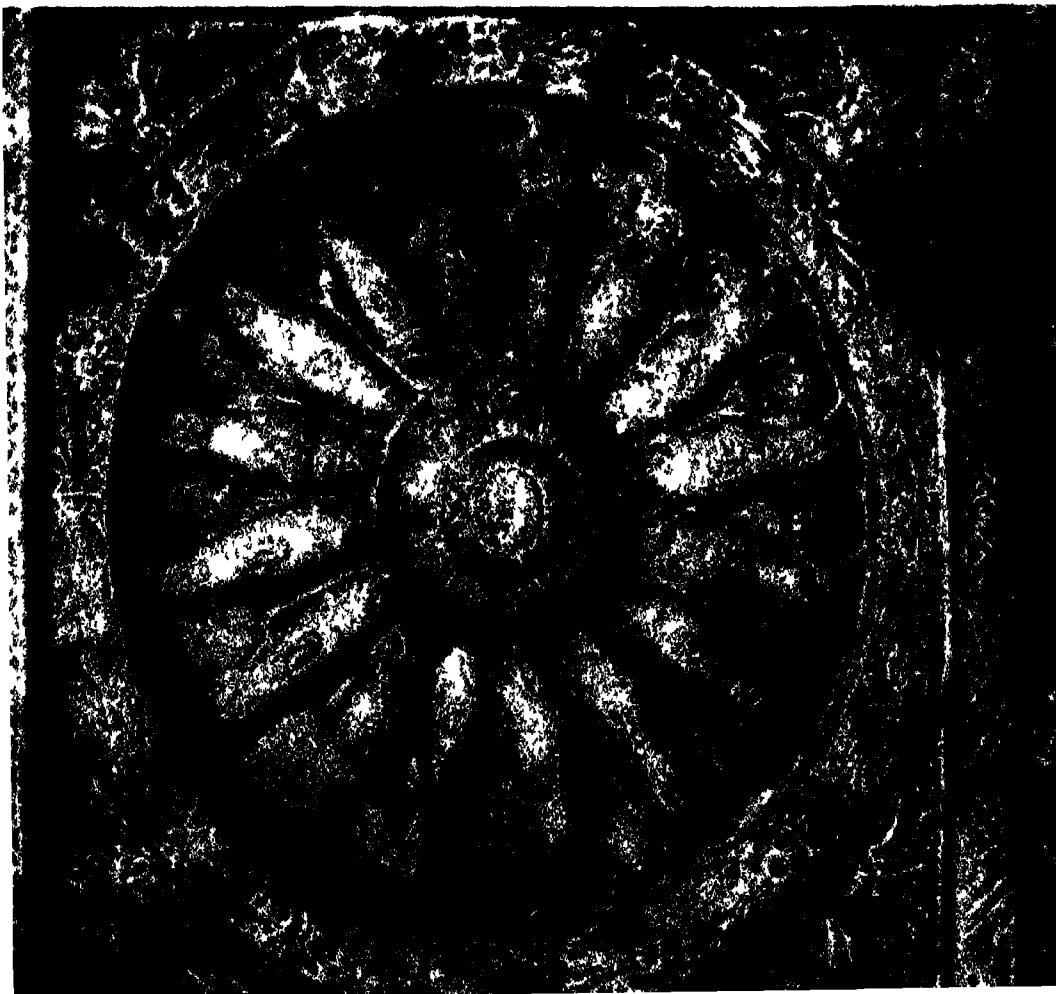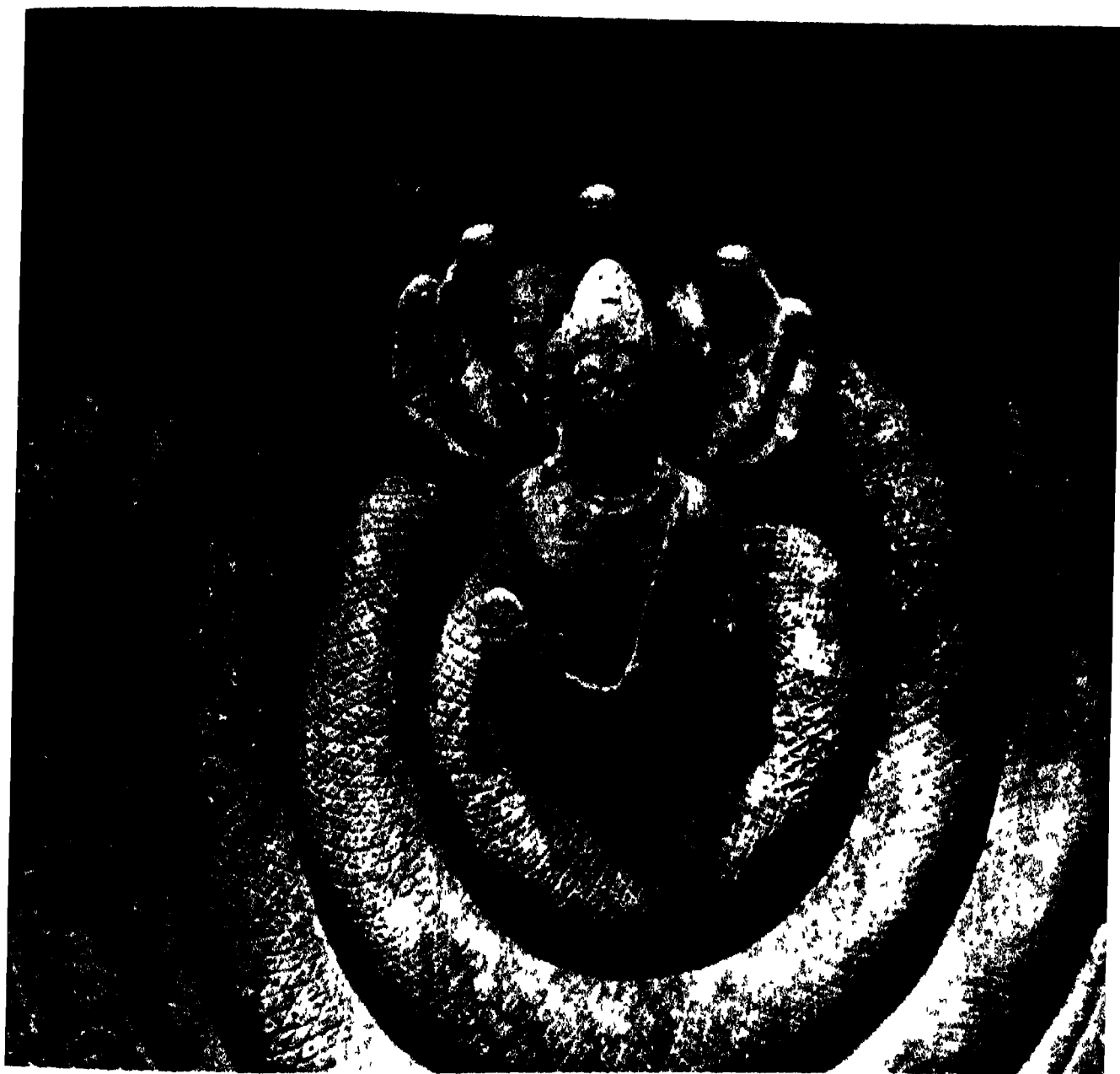
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excavated by Maṅgaleśa The circle of fish as spokes in a circle all converging towards the hub, a beautiful lotus is another ceiling decoration often repeated The pillars, massive and rectangular in section, with niches cut in for Tīrthaṅkaras, with the top rectangularly bulbous and with *bodhikā* or corbel of the double or super-posed type usual in Chāḷukyan norm, the lower face an extended double-volute, the *kalaśa* part decorated with *mithuna* themes on facet, recalling the heavy and almost similar, simpler and less decorated architectural forms in early Pallava caves of Mahendravarman Portions of the pillars are ribbed and the terminals of the cross rafters nearer the pillar capitals are decorated with gaping *makara* heads disgorging dwarf caryatids All these forms are interesting and impressive The farthest ends of the verandah show on one side Bāhubali with creepers grown in prolific abundance over his legs and even arms, flanked by his sisters and adored by attendants, a series of snakes issuing from the anthill growth around his legs, raising up their hoods almost as in adoration towards his knees, and by Tīrthaṅkara Pārśvanātha, with snake-hoods gracefully canopying his head, Padmāvatī holding up umbrella to his right and Dharanendra adoring him to the left The embellishment of pillars here is indeed most inviting, charming Surasundarīs standing against the ribbed sides as well as other motifs of great delicacy and a feature in Chālukya architecture arresting attention

To the back of the Megutī hill is a large Jaina cave with facade presenting four pillars and the end pilasters leading to the front hall

Continued on page 91

114. Motif of Timingila with merman in great friendship, Western Chālukya 7th century A D , Bādāmī

This is a very interesting theme reminding us of the extraordinary kindness of seers and sages like Saubhari, the great sage in the story of the Mahābhārata and Vishnupurāna that was a great friend of fishes

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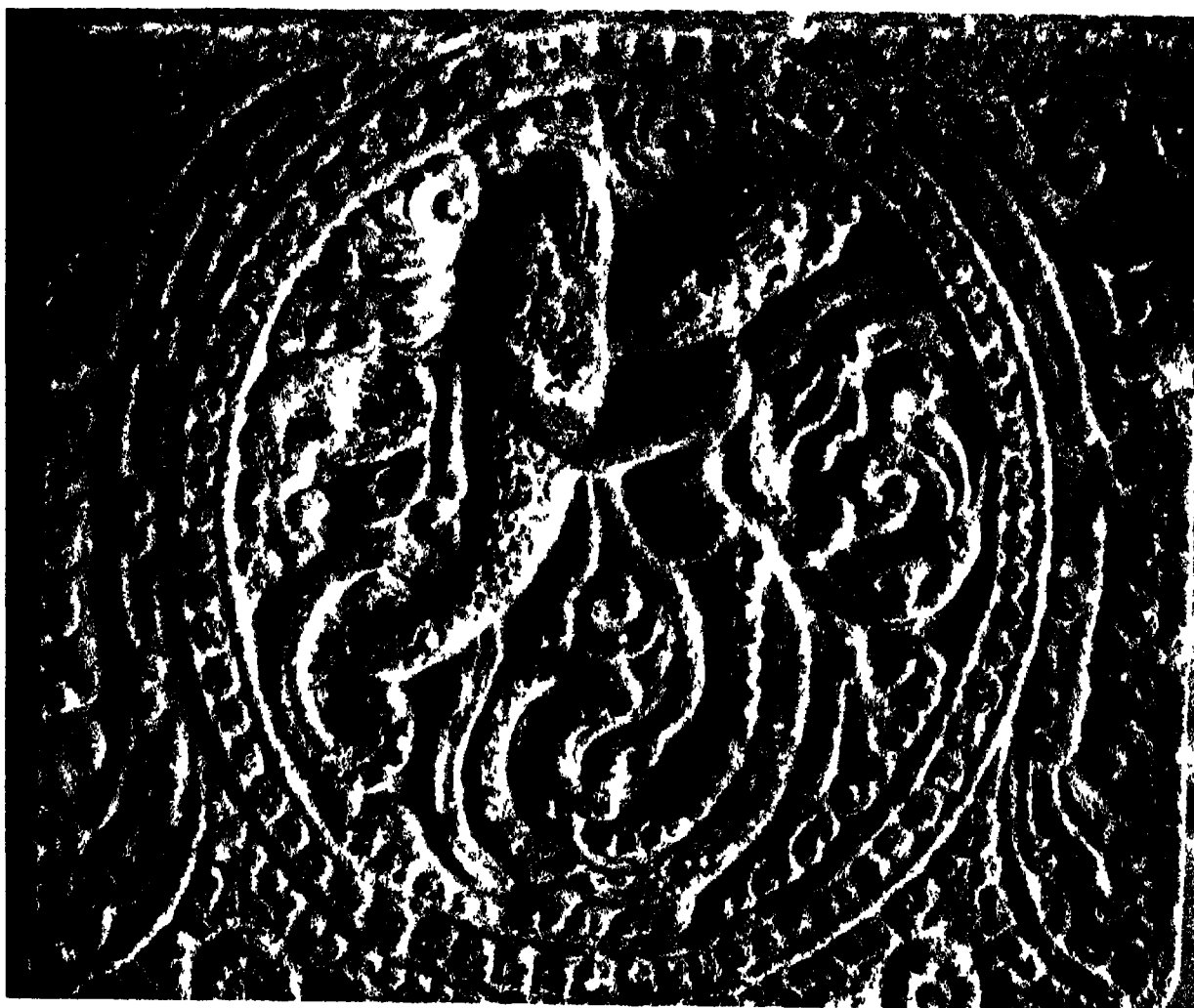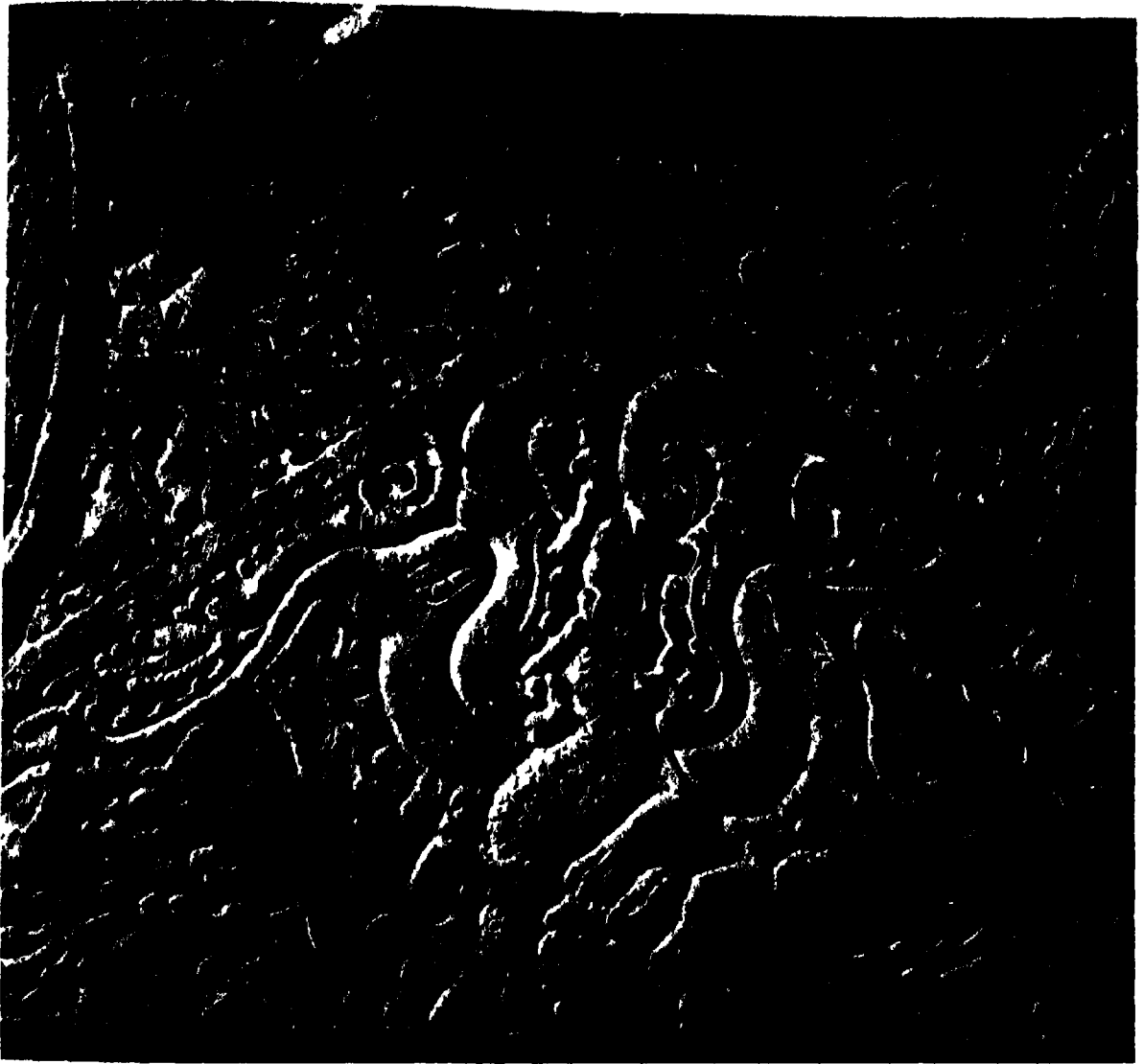
115. Motif of two *makaras* swallowing a Rohita fish, Western Chālukya, 8th century A D , Aihole

116. Motif of Timingila disgorging warrior, Western Chālukya, 7th century A D , Aihole

117. Dvārapāla, Western Chālukya, 7th century A D , Aihole

The tribhanga stance of the dvārapāla is achieved by the sculptor aesthetically

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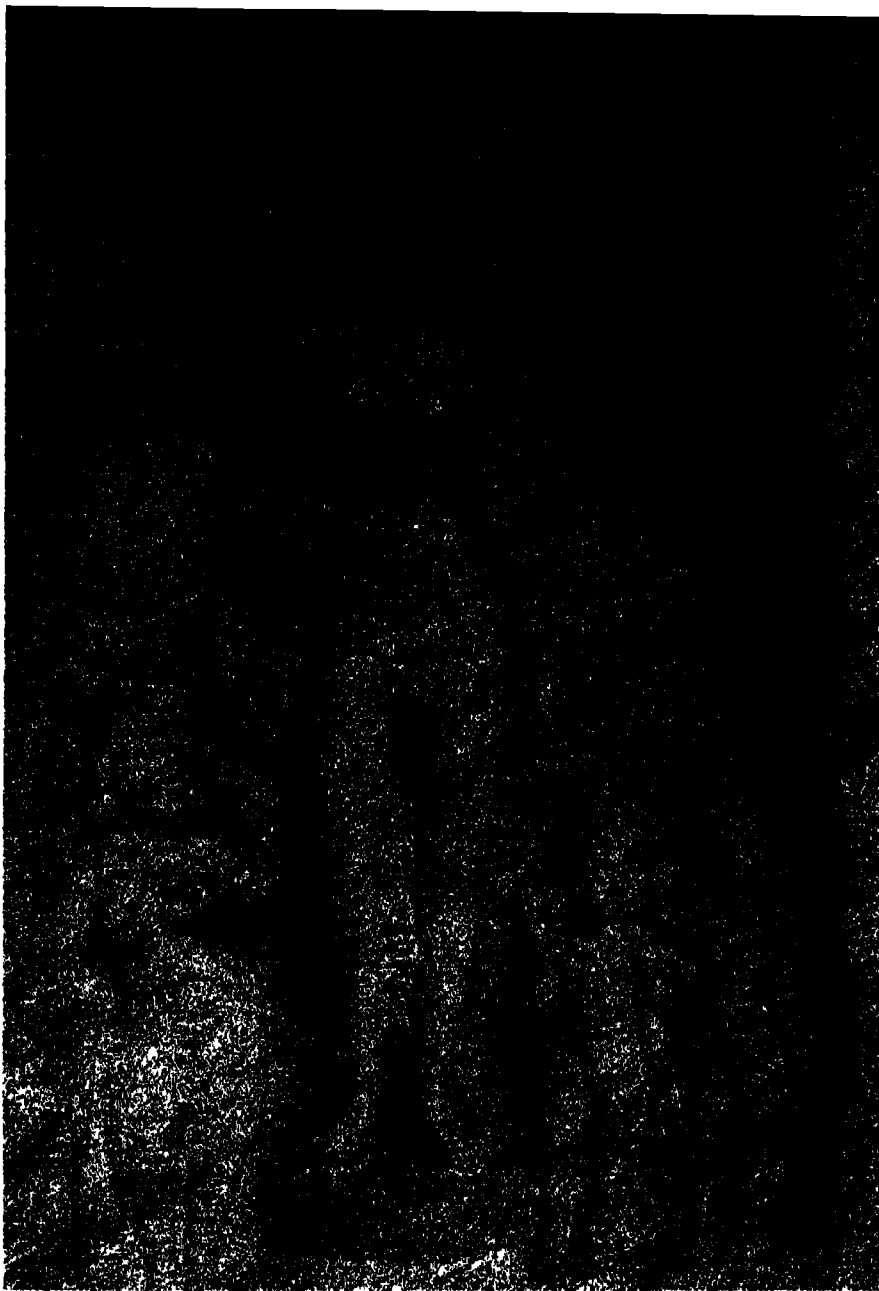
118. Ambika standing, Chera, 8th-9th century A D , Chitarāl, Kerala

119 Seated Tirthankara with attendants, Chera, 8th-9th century A D , Chitarāl, Kerala

These carvings from Kerala are most important as the very few surviving examples from the area

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mandapa whence is reached a triple *mandapa*, the central vestibule larger than the flanking ones and leading to the shrine at the back Here again there is exquisite carving The ceiling of the main sanctum is beautifully decorated as it should be with a large blooming lotus with a rectangular frame bordered by exquisite floral design and tipped on all four sides by triangular patterns of auspicious objects like a pair of fish flanking a blooming lotus four times repeated, the corners decorated with four lotus medallions Among the decorations on the ceiling of the central *mandapa* facing the shrine there are exquisite patterns of fish of immense size like Timiṅgila or Timiṅgilagila and mermen clasping large fish as earlier at Bādāmī reminding us of the great friendship of the sage Saubhari with the fish in the river born out of natural affection and also the fish as the stimulant of eroticism in fighting against which the Tīrthaṅkaras are indeed mighty There are *dvārapālas* here, most beautifully cut, in stances of *tribhaṅga* enhancing their majesty, a lotus flower in one hand delicately held, the left perched on the hip with equal delicacy, the twirled pearl sacred thread, *muktā-yajñopavīta* running over the right arm as a large roll, the large pendant of the necklet almost simulating and recalling the *Kaustubha* gem of Nārāyana, accompanied by dwarf attendant charming in his gait The favourite theme of Pārśvanātha, with snake coils and hoods as a back drop, Padmāvatī to the right and Dharanendra to left, as Kamatha attacks from above with all his force, of Bāhubali with his sisters flanking him, themes often repeated are jubilantly cut in the rock by the sculptor An unfinished group of figures, a seated prince and his consort, is probably intended to show the parents of Pārśvanātha

Continued on page 94

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120. Bāhubali in penance flanked by his sisters, Western Chālukya 7th century A D , Aihole

121 Parsvanātha with snakehoods over his head, flanked by Padmāvatī and Dharanendra, Western Chālukya, 7th century A D , Aihole

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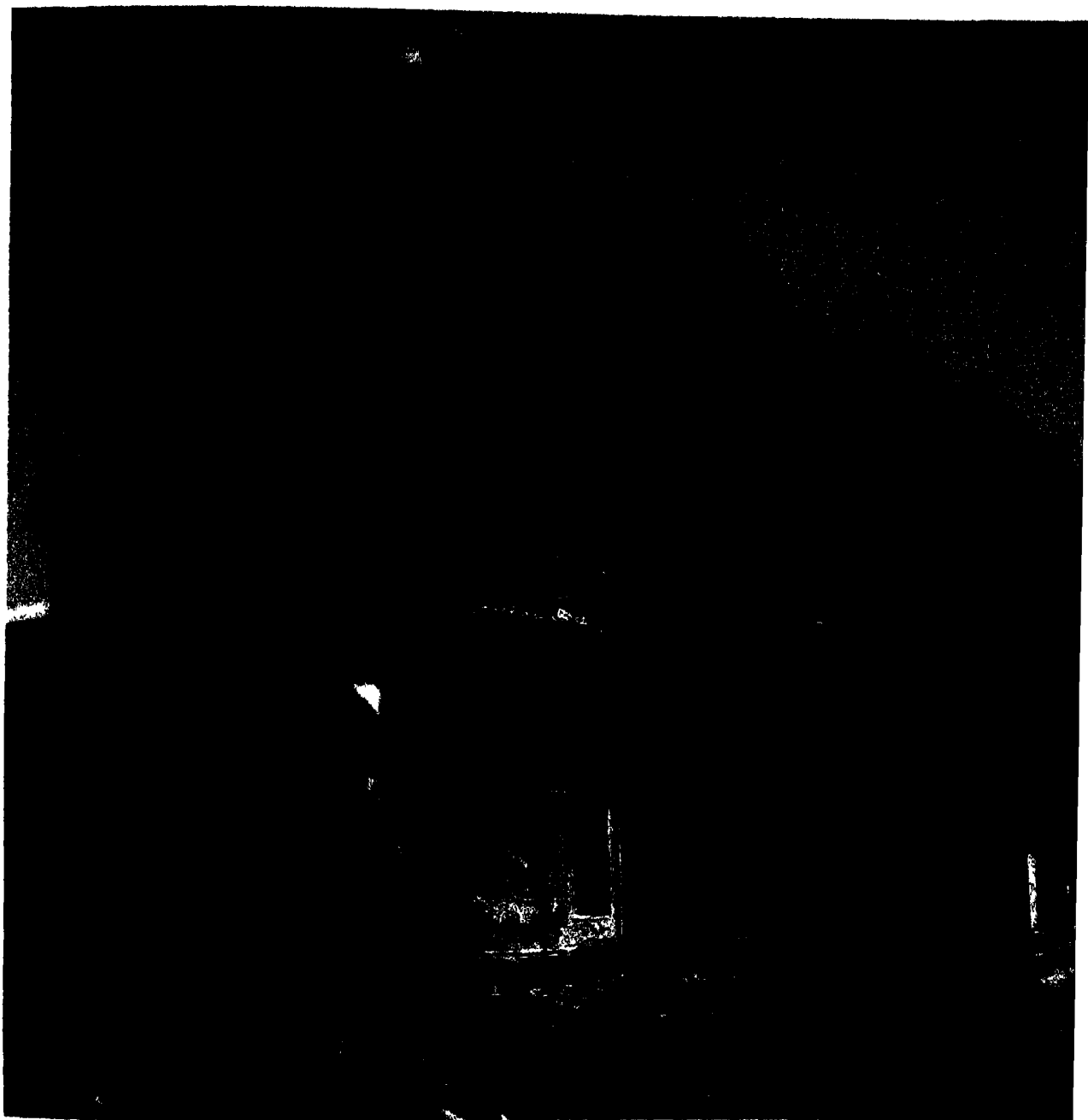
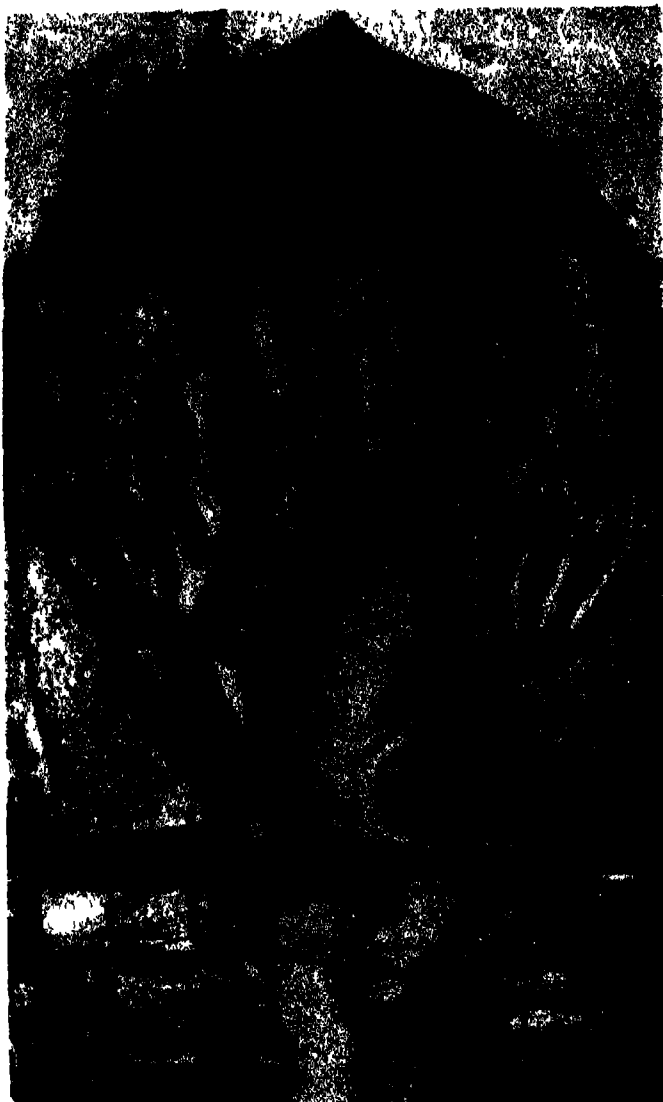
123

122 Interior of Jaina cave, Western Chālukya, 7th century A D Bādāmī

123 View of Jaina cave, Western Chālukya, 7th century A D Bādāmī

124 View of shrine *vimāna* as apsidal *vimāna*, *gajaprishthakāra-vimanas*, Vijayanagar 16th century, Tirupparuttikkunram

125. Yakshī Jvālāmālinī of the eighth Tīrthankara Chandraprabha, Western Chālukya, 11th-12th century A.D., now kept in the Śiva temple, Aihole

At Aihole also we have the masonary temple called Megutī or Melgudī rendered immortal by inscription by Ravikīrti giving the glory of Pulakesin. The temple is typical of early constructed temples of the Deccan. The most noteworthy sculpture here is the exceedingly well-wrought Ambikā, seated with a foot on the other, under the mango tree, flanked by attendants, a lion near her foot to the left. Lovingly presented to her as an ideal child is her little one in the arms of an attendant who holds it up to her. Rarely can one sight an Ambikā of this charm and exquisite grace.

Aihole has been a great centre of Jainism along with the principal faith, the Brahmanical. Some of the most charming sculptures have been found at Aihole. One is an exquisite throne of a Tīrthankara, the main figure missing, but the seat with the back rest, the *chauri*-bearers, the triple-umbrella and triple-arch above, exquisitely carved in the best tradition of late Chālukya of the eleventh-twelfth century. To the same date should also be assigned the fine Yakshī Jvālāmālinī of Tīrthankara Chandraprabha. Their present location however is in the Śiva temple.

Another remarkable sculpture here is Bhattāraka, seated in *padmāsana*, wearing a thin cloth over his chest and shoulder, almost deified by the presence of the halo around his head.

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126. Bhaṭṭāraka seated in *padmāsana* with halo around his head, Western Chālukya, 11th-12th century A D , now kept in the Śiva temple, Aihole

127 128

127. Pārśvanātha with snakehoods canopying his head, Padmāvatī holding the umbrella, Dharanendra at his foot, Western Chālukya, 7th century A D , Bādāmī

This is also a pleasing panel

128 Close up of 127

129. Bāhubali flanked by sisters and adored by attendants, Western Chālukya, 7th century A D , Bādāmī

130. Seated Ambikā under the tree flanked by attendants, lion near her foot, early Western Chālukya, 7th century A D , Aihole

Judged by any standard, this is the most beautiful representation of Ambikā and almost lost in a cell of the Megutī temple on the hillock that has the famous inscription of Ravikīrti It has not come into proper limelight The workmanship is delicate

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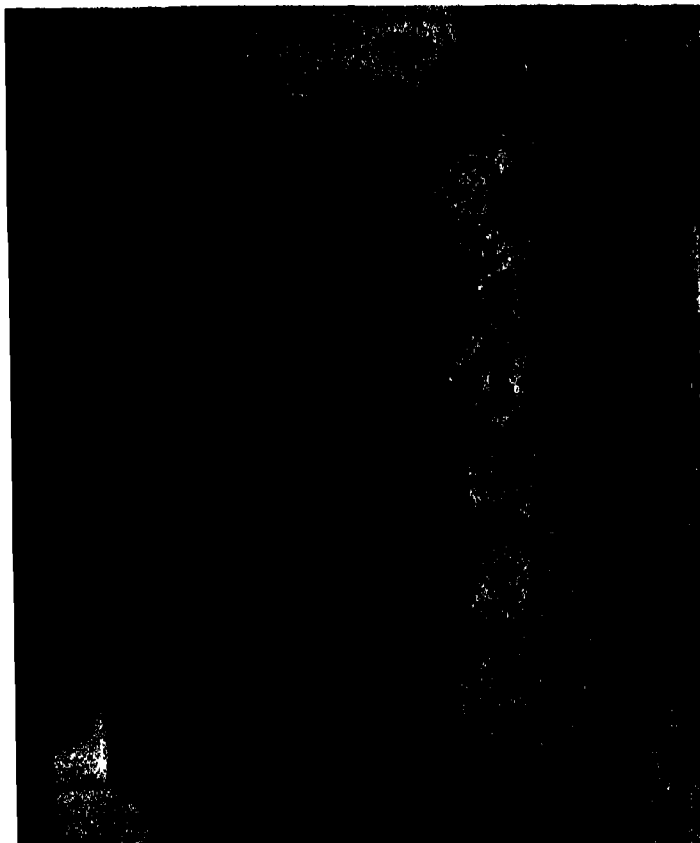
131. Throne of Tīrthankara with *chaurī*-bearer, triple umbrella and triple arch above, Chālukya, 11th-12th century A D , now preserved in the Śiva temple, Aihole

It is indeed sad that the main figure of the Tīrthankara that should have been an exquisite one intended for this is lost It should have been a separate one, as the carving is deliberately in two pieces, only one of which is preserved

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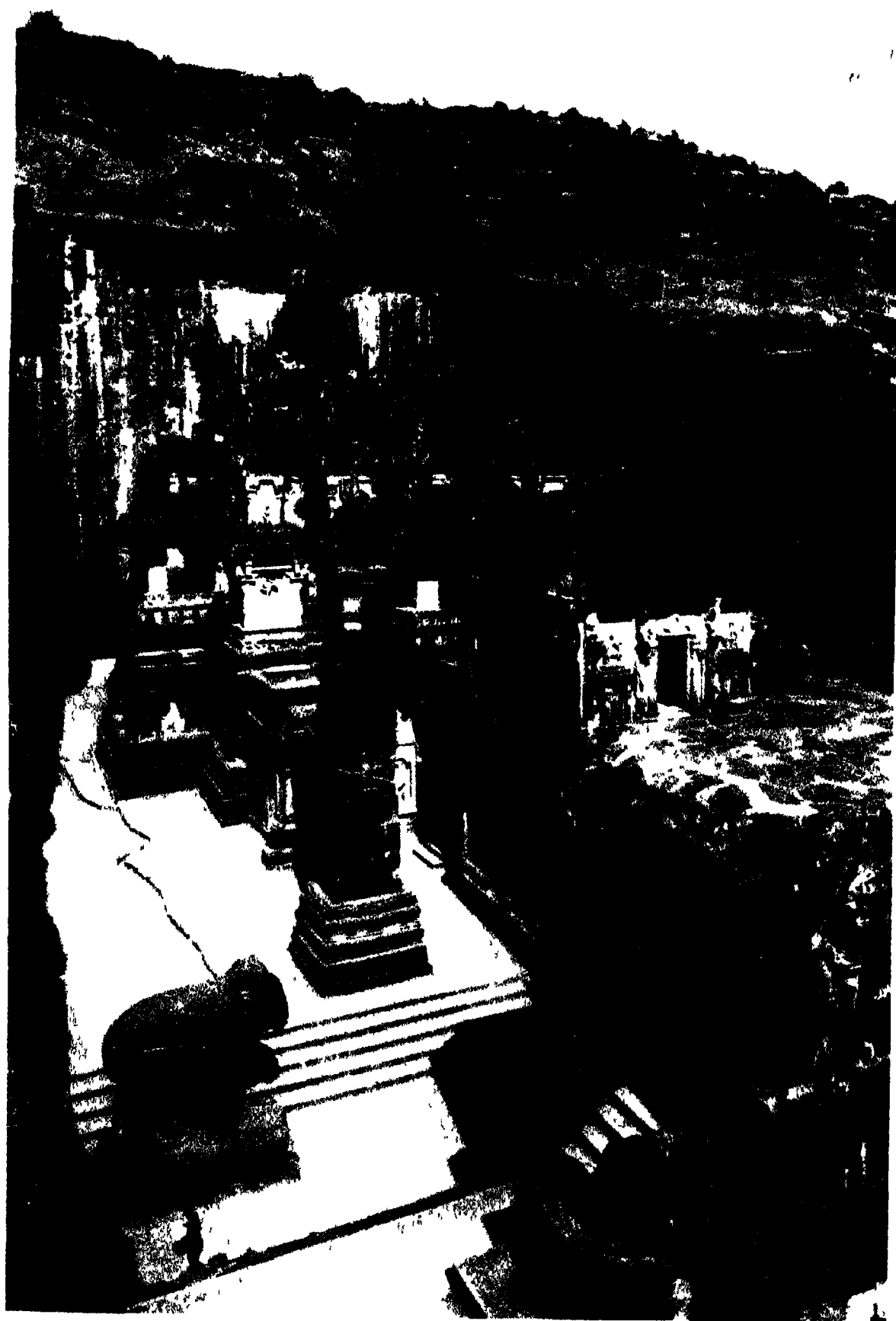
After Kṛishṇa I who created the wonder in medieval art, the Kailāsa temple at Ellora, which is the most glorious in the art history of India, the confidence created in the process of cutting and chiselling a monument from top downwards in the rock with the entire plan in the mind of the architect and yet without a single flaw anywhere became an accomplished fact judged even from the miniature Jaina temple No 32 In India where there is a strong abiding faith in the sanctity of the perfectly chiselled carving, the merest small defect is capable of rendering the most aesthetically perfect monument unfit for adoration The success thus is something beyond praise No wonder that a later Rāshtrakūta inscription, the Baroda plates of Suvarnavarsha has a long and interesting passage narrating the imaginary conversation of celestials sojourning in the sky, stopping awhile, impressed by the magnificence of the monument and expressing their doubt whether the same master who did it could succeed in creating another like it even if he tried It was indeed no joke to have planned in one's own mind the entire ramifications of a great temple with its innumerable adjuncts spread out and in storeys, with its pillared halls and pavilions, ambulatories and courts, cloistered cells, free-standing banner pillars and stately elephants, towers and lotus-adorned spires, with every part, including the sculptural decoration and even the enshrined sculptures themselves, all out of the monstrous rock The depth and nature of this rock was unfathomed, but it had to be carved from top downwards with the utmost care, as the slightest flaw was to be avoided, and carved out of a meaningless mass of rock, which only the vision of a great architect like this one could accomplish and excite wonder

The Jaina cave towards the end of the series in Ellora is a miniature, but an equally important monument like Kailāsa, with not yet a century elapsed, the tradition yet fresh and enthusiastically preserved by the sculptors The expression of aesthetic import observed in several themes gives a distinction to Rāshtrakūta art It is sometimes a motif, sometimes the iconographic form, or even of a theme or an episode from literature ennobled and presented in a superb fashion to arrest the attention of connoisseurs of art Sometimes it is a pure expression of the sculptor's technical perfection and superior aesthetic vision administered in a simple sculpture elegantly sculpted Not infrequently it is an important suggestion of a great import in a sculpture which has so much more to reveal than as seen superficially on the surface

As an example of the sublimation of a motif is the unique carving of the lovers in close embrace closely following and necessarily recalling the famous description of Kālidāsa of the Yaksha, far separated from his beloved, his approach hindered by adverse fate, joining her closely in his fancy his emaciated body with hers equally attenuated, his excitedly heated matching the warmth of hers, his tears joining the moisture of hers, his perpetual longing with her longing which is no less, his warm sighs meeting hers heaved in great profusion and warmth, *Meghadūta*, 2,42 There is probably no *mithuna* sculpture in the whole range of Indian

132. View of Kailāsa temple, Rāshtrakūta, 8th century A D , Ellora

This is the greatest wonder of rock-cut architecture in India, as it is carved from top downwards, with the entire plan in the sculptor's mind, taking care to see that there was not a single defect anywhere in the execution of so mighty a project as this tremendously sprawling gigantic and yet exquisite temple in rock This has inspired several other temples including the Jaina rock-cut temple No 31

art that has better expressed this idea of close embrace showing the unison of the heart of the lovers in a physical expression of it

There is another as an example It is an unequivocal expression of a *praudhā*, domineering beloved, who does not tamely close herself in embrace against the chest of the lover facing him, but with great coquettish sweep stands resting her back on his chest, her face turned towards his face as her left hand fondles his head, pronouncing her so mature as to dictate and have her way that the lover appears tame, i e *mugdha*, welcoming even her glance and caress in the place of the close embrace This is aesthetically the most important sculpture in the ninth century Jaina Cave No 32 centrally sculpted at the top of the face

Below this is Pārśvanātha with the coils of the reptile forming a back seat and the seven hoods gracefully and reverently held as a canopy over the head of the Master whose *ushnīsha* of intelligence is very prominent, his eyes closed in *chāpākāra* fashion as the *Chitrasūtra* text would have it for those in sublime meditation and peace, attendant figures on either side waving *chaurīs* The glory of the Tīrthaṅkaras is expounded by peaceful monks in a rectangular panel down below The whole carving is the very picture of peace with profundity of noblest thought in meditation indicated by the *padmāsana* and the pair of palms one over the other like lotuses in full bloom on the lap of the Tīrthaṅkara

Continued on page 105

133. Miniature rock-cut temple with entrance *gopura*, Rāshtrakūta, 9th century A D , Ellora
This is inspired by the tradition of the Kailāsa temple

134 *Praudhā*, the domineering beloved, with lover welcoming her caress, Rāshtrakūta, 9th century A D , Cave 32, Ellora
This shows the towering power of alluring charm, śrngāra, in rhetorical fashion

133

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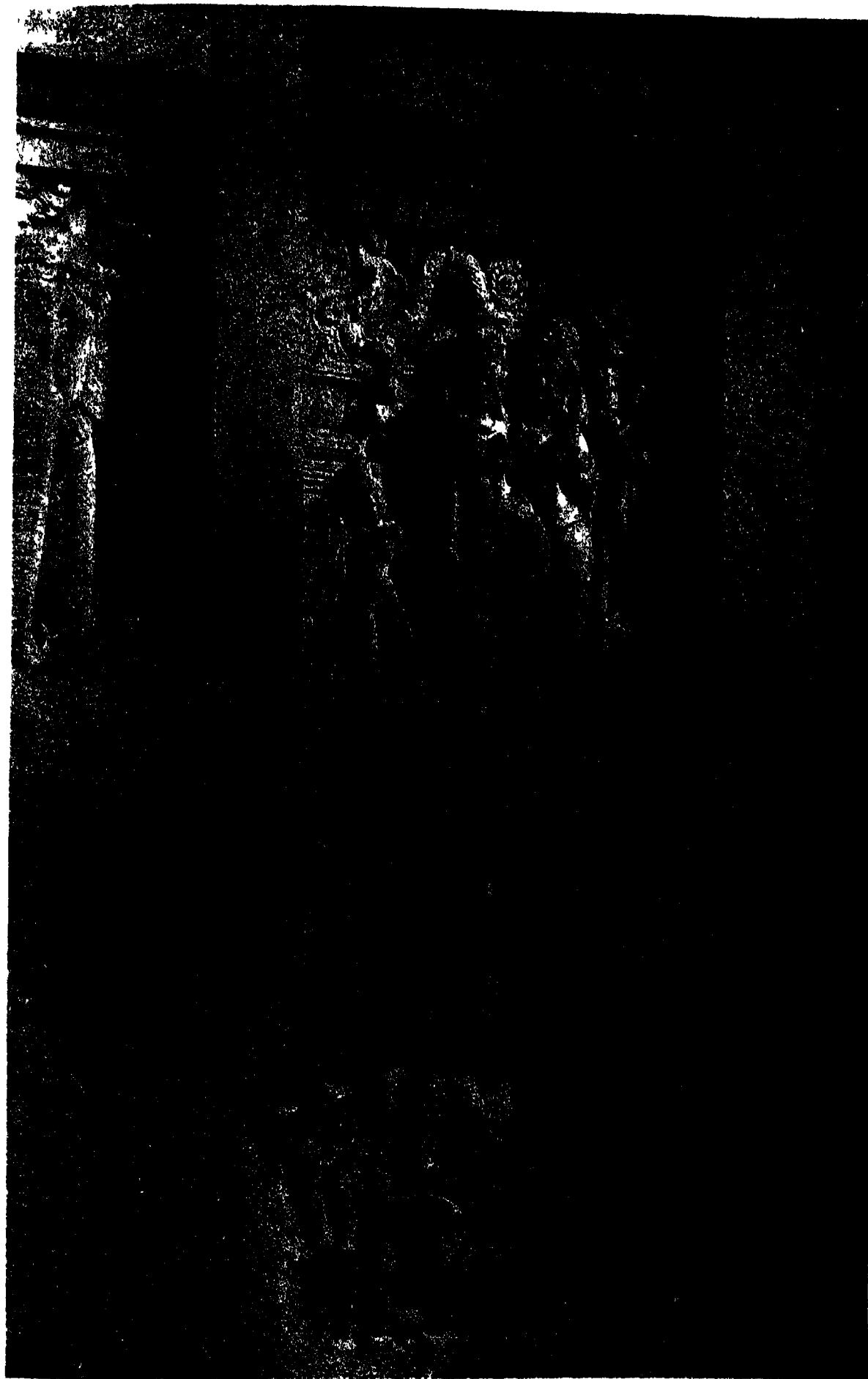
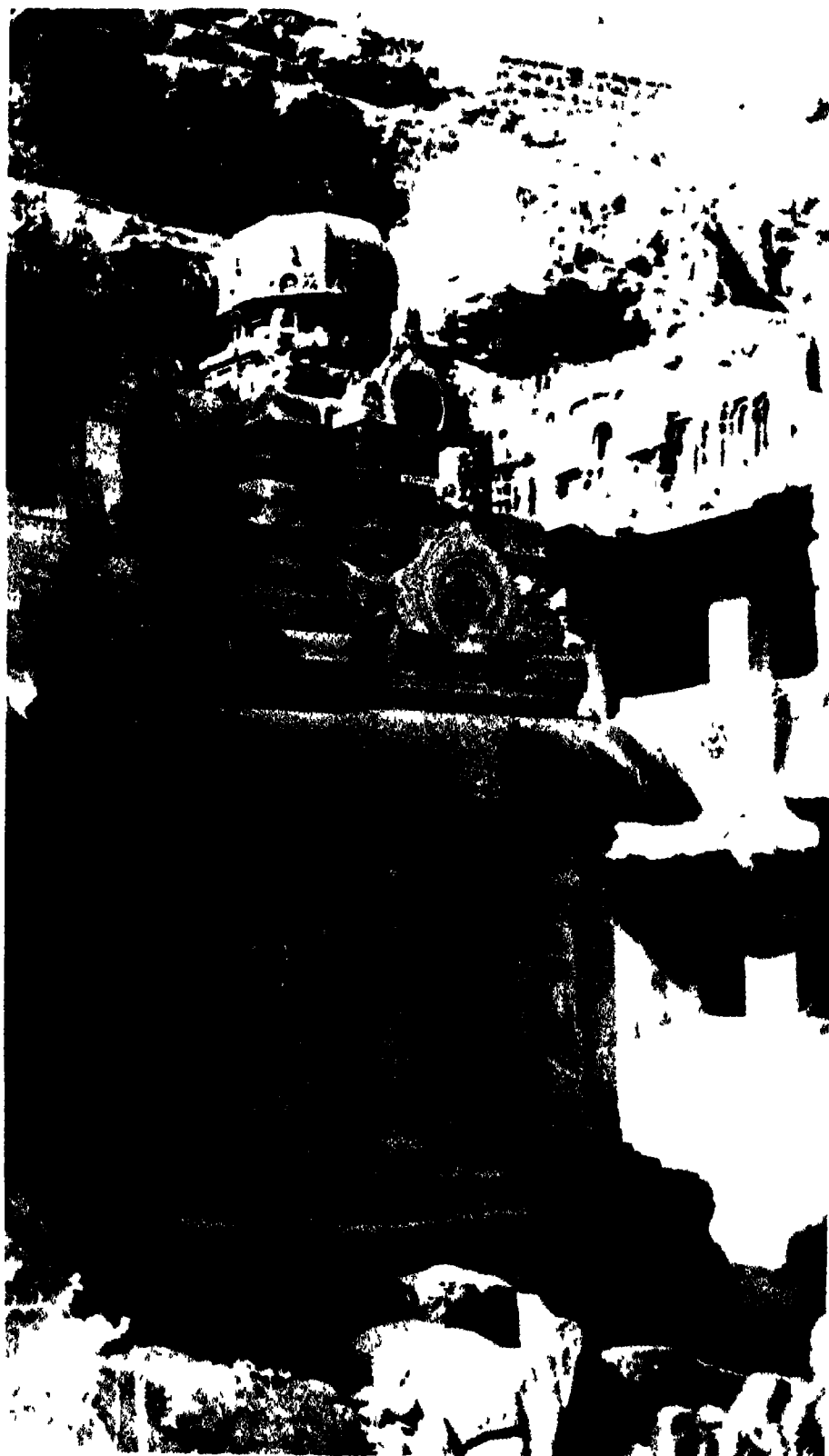
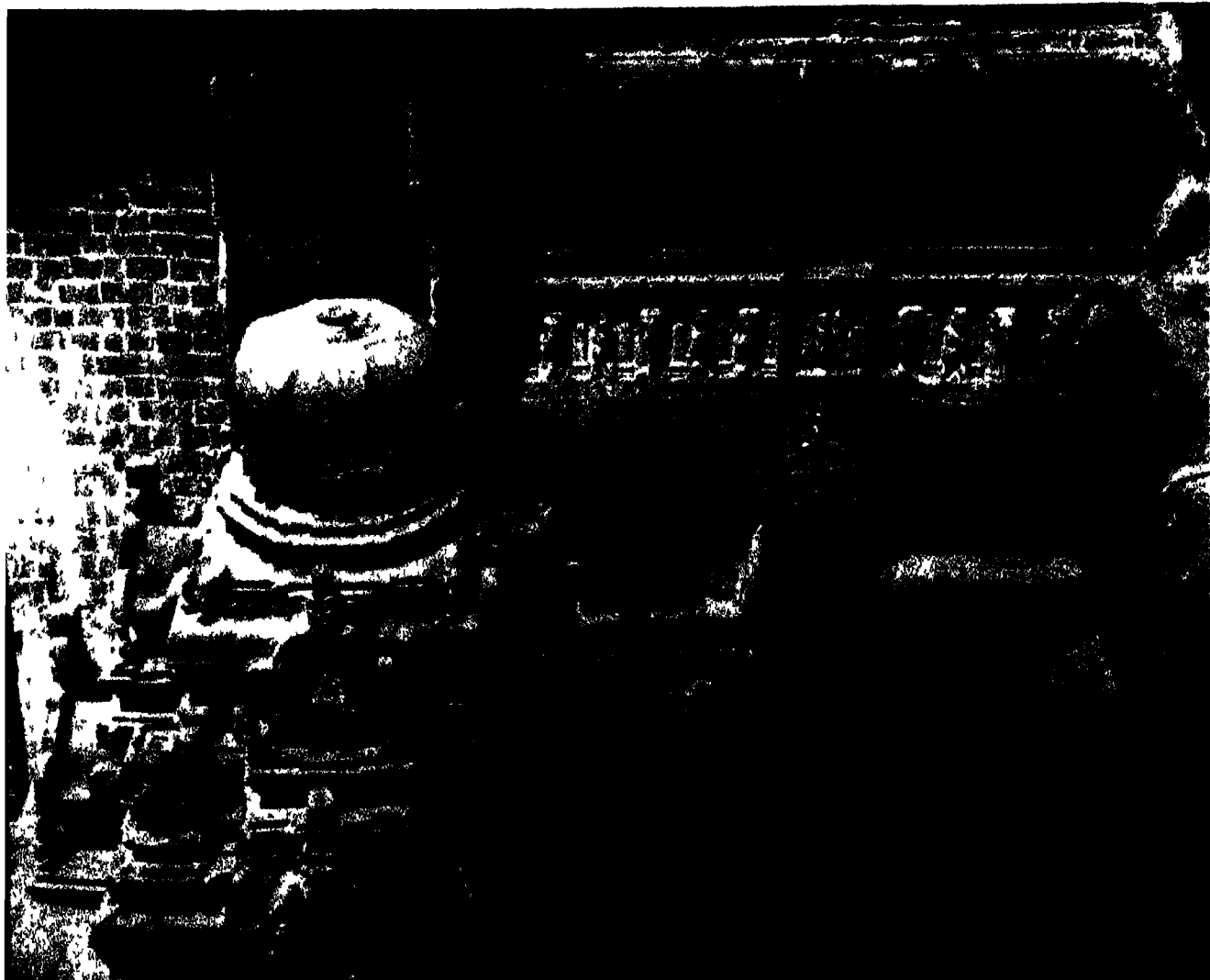
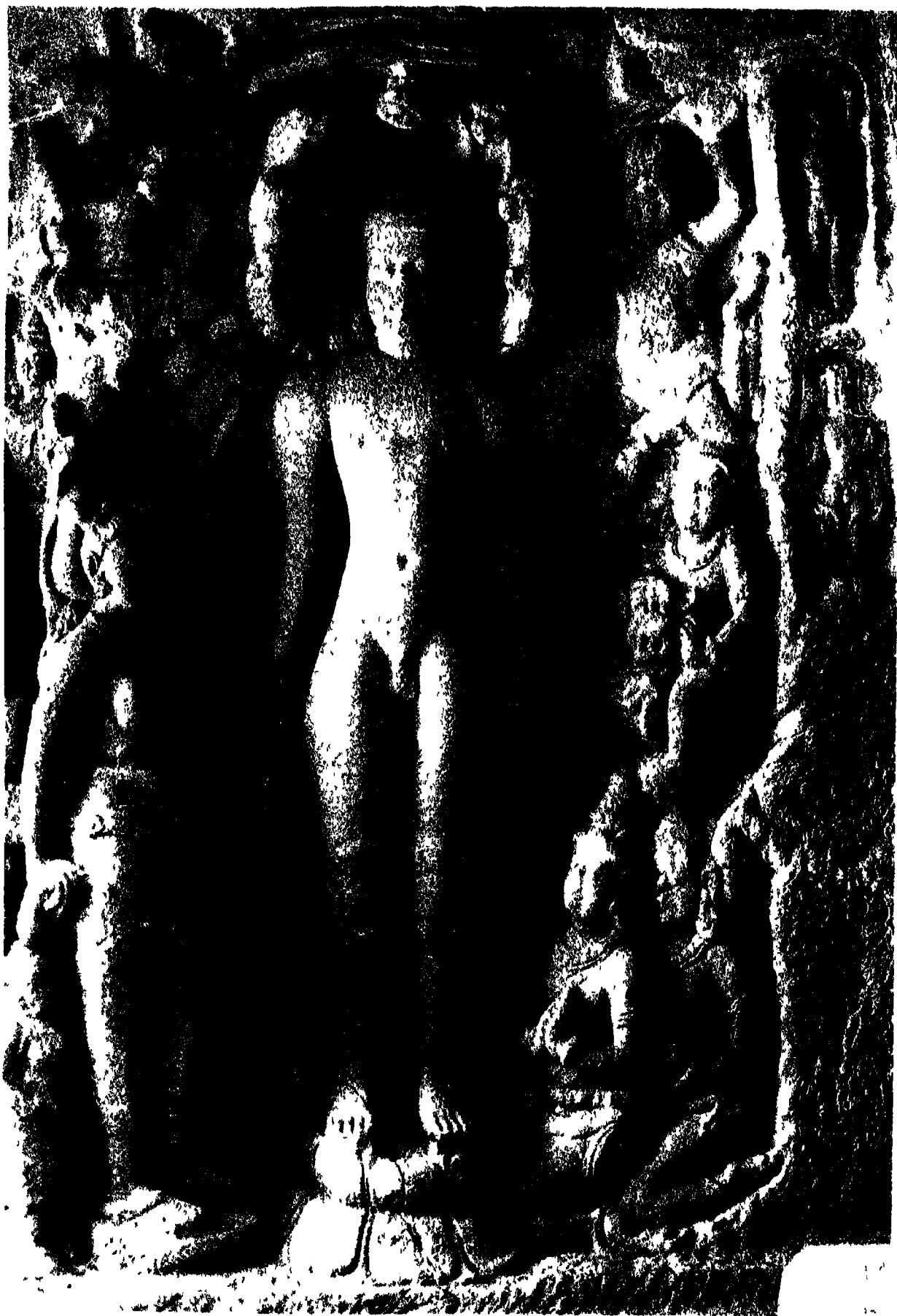

135. Close up of the rock-cut *vimāna* part of the temple alone, Rāshtrakūta, 9th century A D , Ellora

136

136. Kamatha's attack on Pārśvanātha, Dharanendra and Padmāvatī flanking Tīrthankara, Rāshtrakūta 9th century A D ,Cave 32, Ellora

137. The same rock-cut temple with court and the three famous noteworthy panels, Rāshtrakūta, 9th century A D , Ellora

137

138

Further down below is a separate panel of the warriors of the Rāshtrakūta realm in the full flush of success in battle proclaiming the glory of heroic flavour, *vīrarasa*. But, as Ānanda-vardhana has put it in his *Dhvanyāloka*, it is not the might of the Pāndavas, the heroic flavour *vīrarasa*, the much coveted and difficult though hapless victory, that has precedence in the *Mahābhārata*, but meditation on the Almighty leading on to the finer emotion of peace, *sāntarasa* that has the place of honour. *Śāntarasa*, in fact, is the glory of the *Mahābhārata*, not *vīra* or *karuna* or *bībhatsa* or *adbhuta* or any of the others. Here in this sculpture where *śringāra*, *śānta* and *vīra* are separately brought together in different panels, it is eloquently proclaimed that the highest and the noblest flavour is the *śānta* which has been given the place of honour in the centre among the panels in a row where *śringāra* and *vīra* are at the top and bottom respectively. *Śānta* is prominently in the centre in two panels to definitely assure that it is so. This is indeed a great masterpiece of Rāshtrakūṭa art that is unparalleled.

138 Kamatha's attack on Pārśvanātha, Dharanendra and Padmāvatī flanking Tīrthankara, Rāshtrakūta, 9th century A D , Cave 32, Ellora

In the same cave the treatment of individual themes like Kamatha's attack, Pārśvanātha adored by Dharanendra and Padmāvatī, the coils and hoods of the snake behind him very prominent, the umbrella held up by Padmāvatī, warding the boulder held up by one of the several wicked followers of Kamatha, shown in a fierce attitude of attack, is not only most aesthetically treated but occurs over and over again. There is a word *āsechanaka* meaning that which though enjoyed perennially does not still satisfy and only increases the desire to enjoy it more. This theme for the sculptor at Ellora has almost been so. That is why this is repeated and so successfully given masterpieces one after another.

Another episode is Bāhubali in penance, with the ant-hills and creepers growing over his legs, even the thighs encircled, his sisters on either side flanking him, and Vidyādharas in the sky above in devotional wonder holding garlands to be offered in adoration. This is another theme repeated and so beautifully.

Ambikā at Aihole in the temple bearing the famous inscription of Ravikīrti is the most effective not only in Chālukya sculpture but probably in Indian sculpture itself for this theme. It is nearly equally well represented and in fact in great enthusiasm repeated in this cave at Ellora.

Mātanga Yaksha seated on the elephant in this cave is a gem of art. He is flanked by attendant figures. The crown is gracefully decorated and the Tīrthankara in miniature is the crest jewel on it. The sacred thread of pearls, *muktāyajñopavīta*, bears the Gupta-Vākātaka tradition of the strands twirled and the knot ribbon-fastened. The elegance of the necklace matches only that of the treatment of the armlet, waist-zone and stomach-band, *udarabandha*, all pearl- and gem-decked. The treatment of the tree with its leaves and branches is as beautiful here as it is in the panel opposite where sits Ambikā with a grace even in her somewhat ample form recalling the anatomy of feminine figures in Titian's paintings in medieval Italy. The mango leaves, sprigs and larger individual mangoes vying with the bunches of tender green ones, the golden crossband *suvarnavaikakshaka* on her chest, the necklet, her seated position at ease and majesty of form, with a lion at her feet and attendant figures flanking, is all almost outdone by another, with the figure more slender, with the dressed *dhammilla* hair mode pearl-decorated so very charming, hand in *abhaya* so reassuring, the child so close to her and hailing her in his own juvenile way, with an attendant holding umbrella and a hand in *sandamśa* suggesting the glory of supreme knowledge, all so charming that they make out a great masterpiece indeed. Opposite it again is Mātanga repeated.

Continued on page 115

139 Close up of 140 below

140 Close embrace and kiss Rashtrakuta 8th century A D , Kailāsa temple, Ellora

141 Close embrace and kiss Rāshtrakūta 9th century A D Jaina cave Ellora

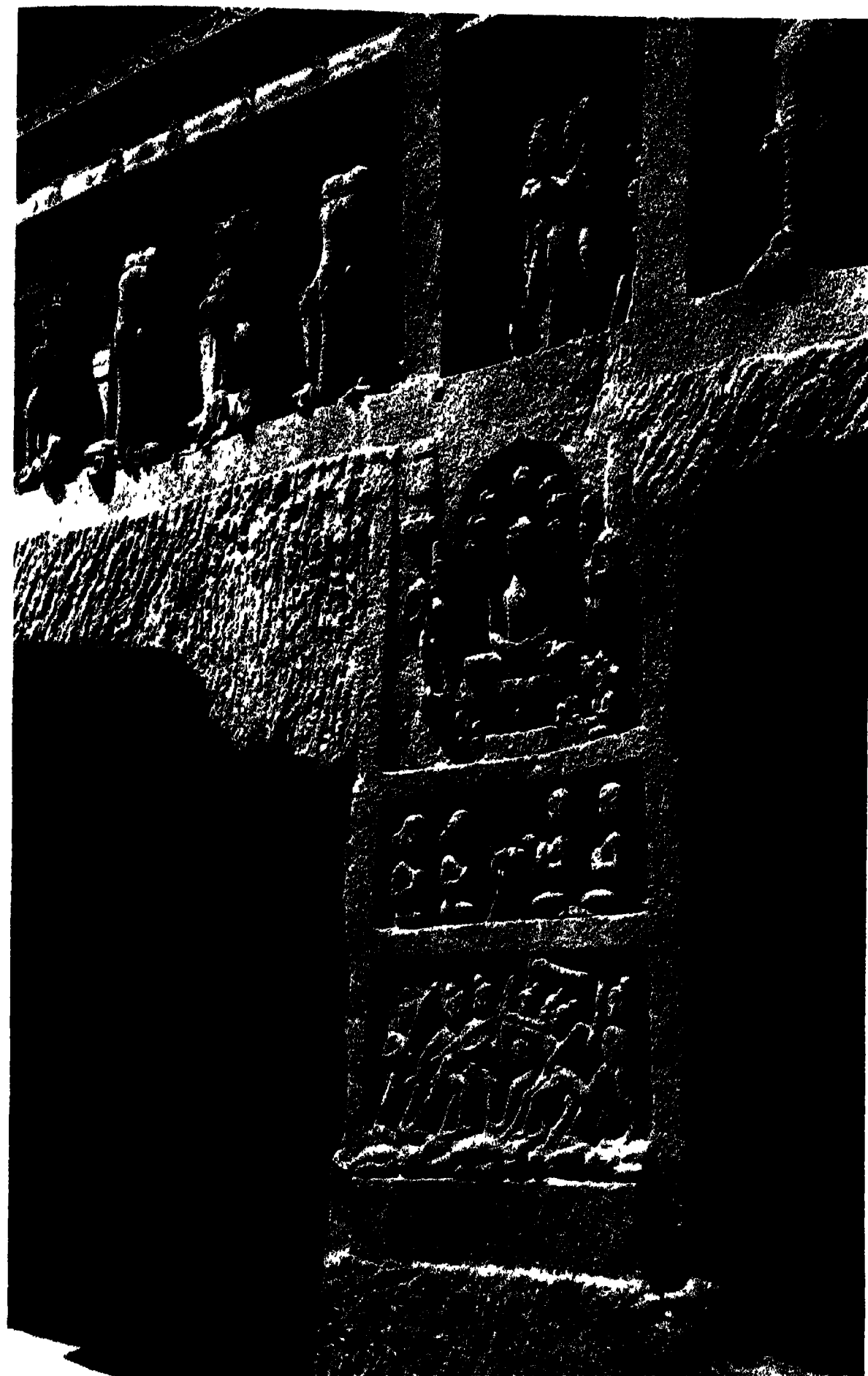
This has been inspired by the famous former one from Kailāsa

142 Kamatha's attack on Pārsvanātha, Dharanendra and Padmāvatī flanking Tīrthankara, Rāshtrakuta, 9th century A D , Cave 32, Ellora

143 Bāhubali in penance with Vidyādharas above flanking him, Rāshtrakuta, 9th century A D , Cave 32, Ellora

The deer at his feet is symbol of asceticism and peace

144 Jaina view prominently presenting three exquisite panels one below the other Rashtrakūta 9th century A D Cave 32, Ellora

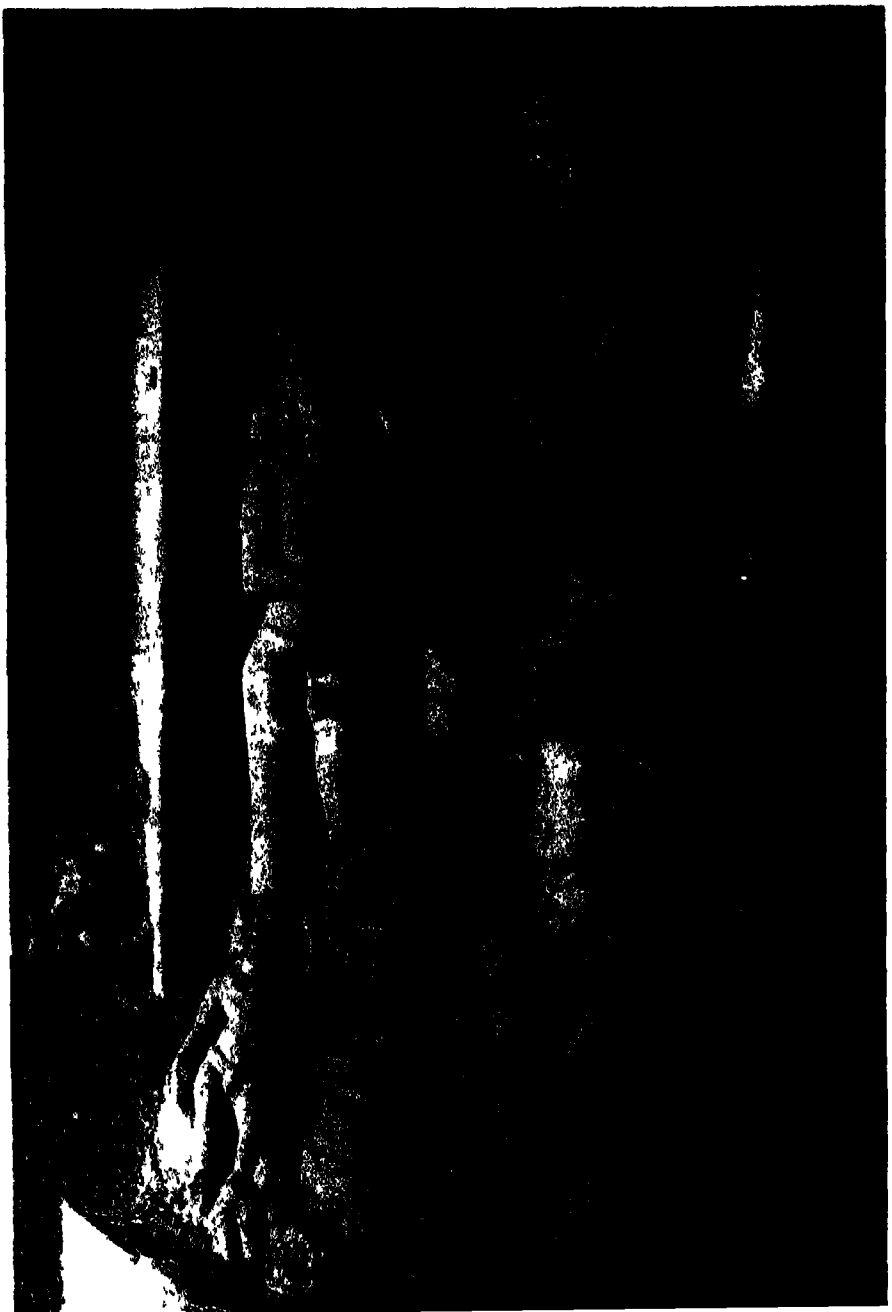
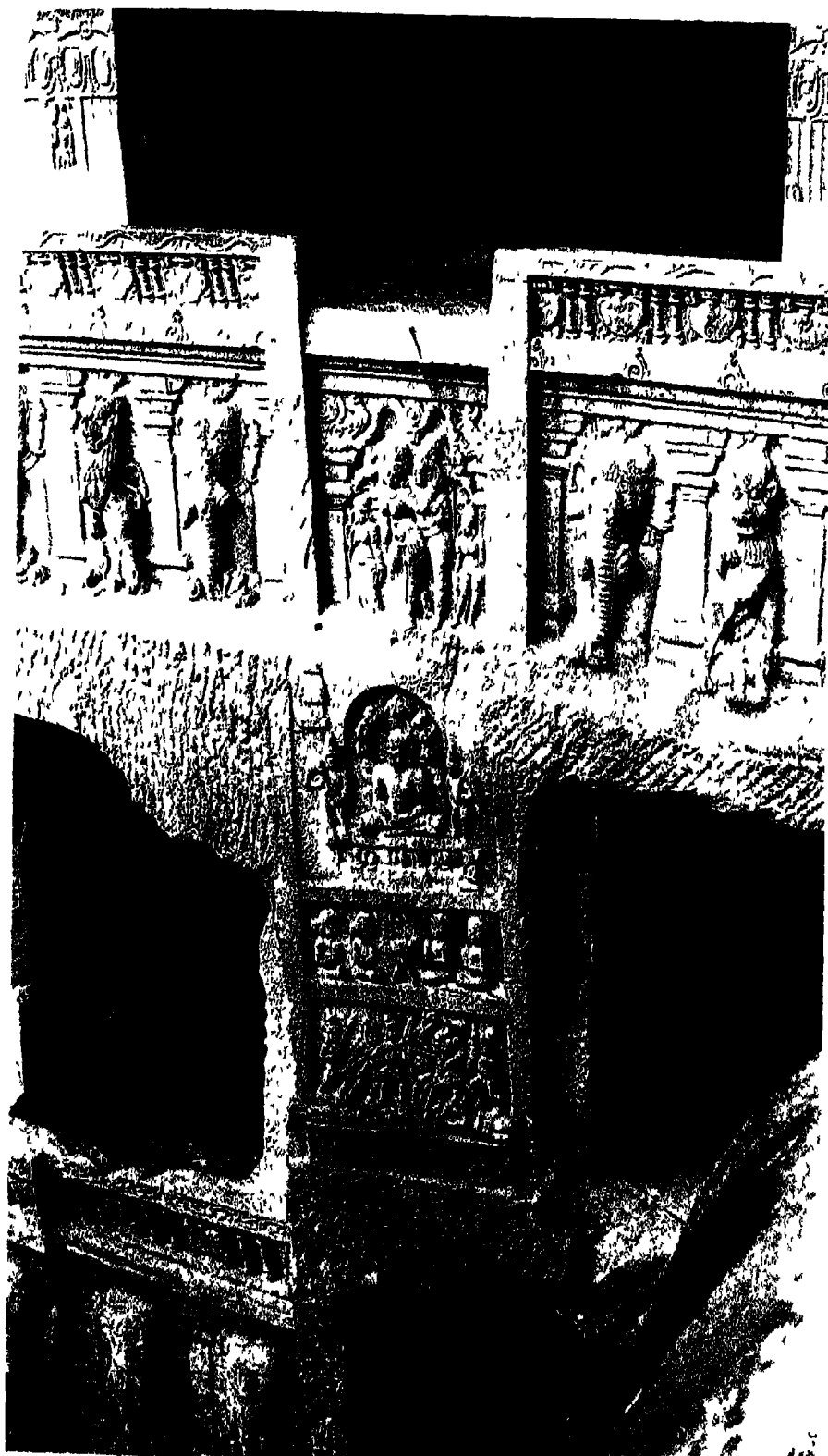
144

145. Bāhubali, similar to the previous one, but with three deer at his feet

146 Bāhubali Jaina Cave Ellora

147

148

147 Ambikā, close up of 148 below

148 Ambikā another slender in form, Rāshtrakuta, 9th century A D , Ellora

149. Jaina view prominently presenting three exquisite panels, one below the other, Rāshtrakūta, 9th century A D , Cave 32, Ellora

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151

150 Ambika another, slender in form Rāshtrakūta, 9th century A D Ellora

151. Ambikā, another slender in form, Rāshtrakūta, 9th century A D , Ellora

In this same cave we have again a figure of Lakshmī, with lotus in one hand, the other assuring one to be unafraid A pair of devotees are at the bottom of this panel

The happy theme of personified *nidhis* or treasures, *śaṅkhanidhi* and *padmanidhi*, is wonderfully repeated in this rock-cut temple There is an enigmatic smile on the lips of the seated *padmanidhi* From the top of the lotus in the left hand proceeds a jet of gold as a thick roll that almost encircles the crown and reaches the right shoulder forming as it were the outline of a halo of sparkling gold, a shining nimbus

The pillars of the *mandapa* in the adjoining Cave No. 31 have the brimming pitcher, *pūrnaghata* wonderfully glorified at their base with floriated lotus leaves and flowers issuing from its mouth to suggest the overflowing water of plenty and prosperity The Vidyādharas flying in pairs carry the lute for music, raise the hand in *alapadma* to the accompaniment of wondrous adorative hymns sung, or carry garlands as respectful offerings, on the front of the roof of the *mandapa* And, above it, at the farther end is the roof of the temple itself with Lakshmī bathed by a pair of elephants flanking her centrally depicted, and other celestials individually and in groups all along in a row The projecting court in front of the *mandapa* with balustrade decorated with a series of *pūrnakumbhas*, the whole monument raised up by rows of elephants as *diggajas* support the world itself, a theme ennobled in the Kailāsa, is a glorious success in sculpture and architecture by the sculptor of these two caves A mere look at the beautifully fashioned *adhishthāna* base, pillars, roof, *mandapa* and the *śukanāsa*, tier after tier on all the four sides, the central *vimāna* in tiers, a miniature simulation of the main Kailāsa temple itself, following exactly the same architectural principles, would illustrate how the Kailāsa temple at Kāñchīpuram, the model for the Virūpāksha temple of Vikramāditya's creation at Pattadakal by the famed and extraordinarily knowledgeable southern sculptor, which again had been the ideal for the Rāshtrakūta sculptor of Kailāsa, has continued here also to inspire the same tradition being continued and repeated

Evaluated aesthetically from any point of view, sculptural, architectural, aesthetic, iconographic, this is probably the most attractive This is a real triumph

No wonder that in their large empire that thrust itself into a considerable portion of Tamil Nādu, Āndhra Pradesh was included What a fine Rāshtrakūta monument should have existed in Dānavulapādu in Cuddapah district can easily be visualised by the remarkable carvings presented in the Madras Museum, the inscription on the pedestal of one of the charming *chaumukhas* suggesting the date and dynasty The carving of the bathing pedestal is typical and charming The *chaumukha* itself is in the best tradition of Rāshtrakūṭa art as also the colossal image of Tīrthaṅkara and the large seated Yakshī

Continued on page 131

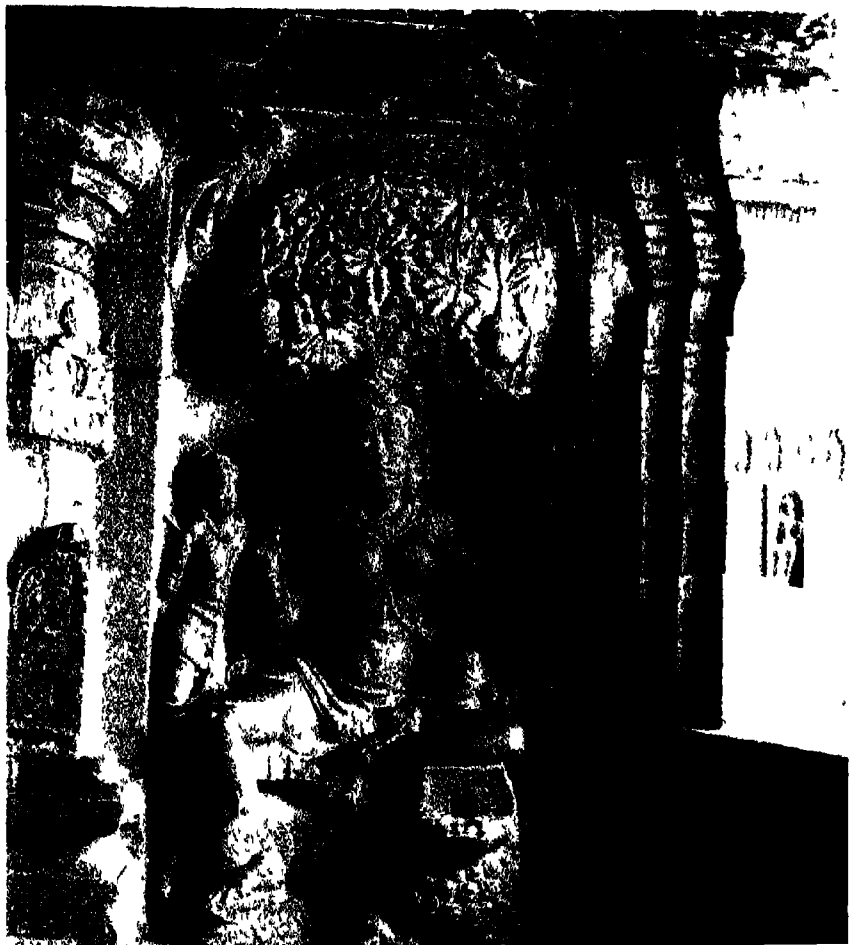
152

152 A

153

152 Mātanga Yaksha seated on elephant Rashtrakūta, 9th century A D , Cave 32, Ellora

A gem of Rāshtrakūta art

152A & 153. Ambikā seated under the mango tree with attendant and her lion, Rashtrakūta 9th century A D , Cave 32 Ellora

154 Bāhubali in penance with Vidyādharas above flanking him Rāshtrakūta 9th century A D , Cave 32, Ellora

The deer at his feet is symbol of asceticism and peace

155 Bahubali in penance in Cave 32 Rāshtrakūta, Ellora

156 *Praudhā* the domineering beloved, with lover welcoming her caress Rashtrakūta, 9th century A D , Cave 32 Ellora

This shows the towering power of alluring charm, Sringāra, in rhetorical fashion

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157 Vidyadharas from
Jain temple, Ellora

158. Vidyādharas from
Jain temple, Ellora

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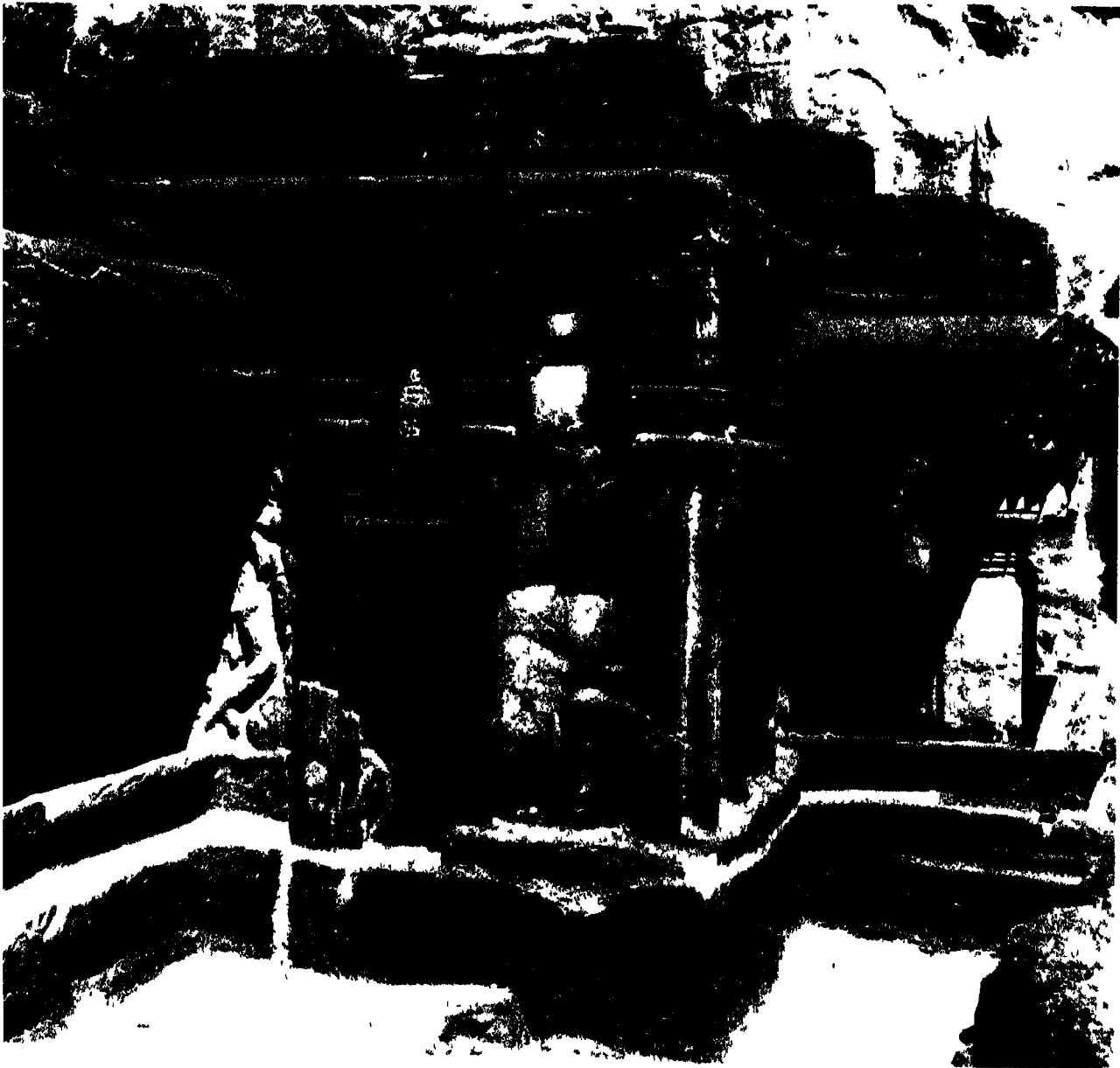
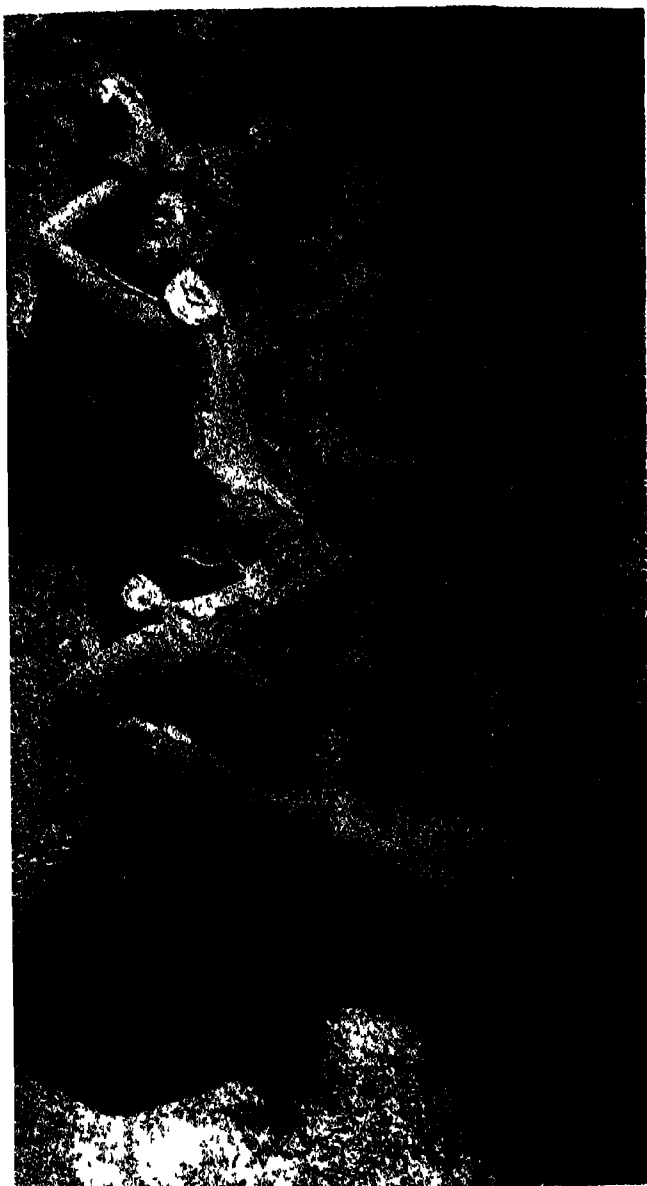
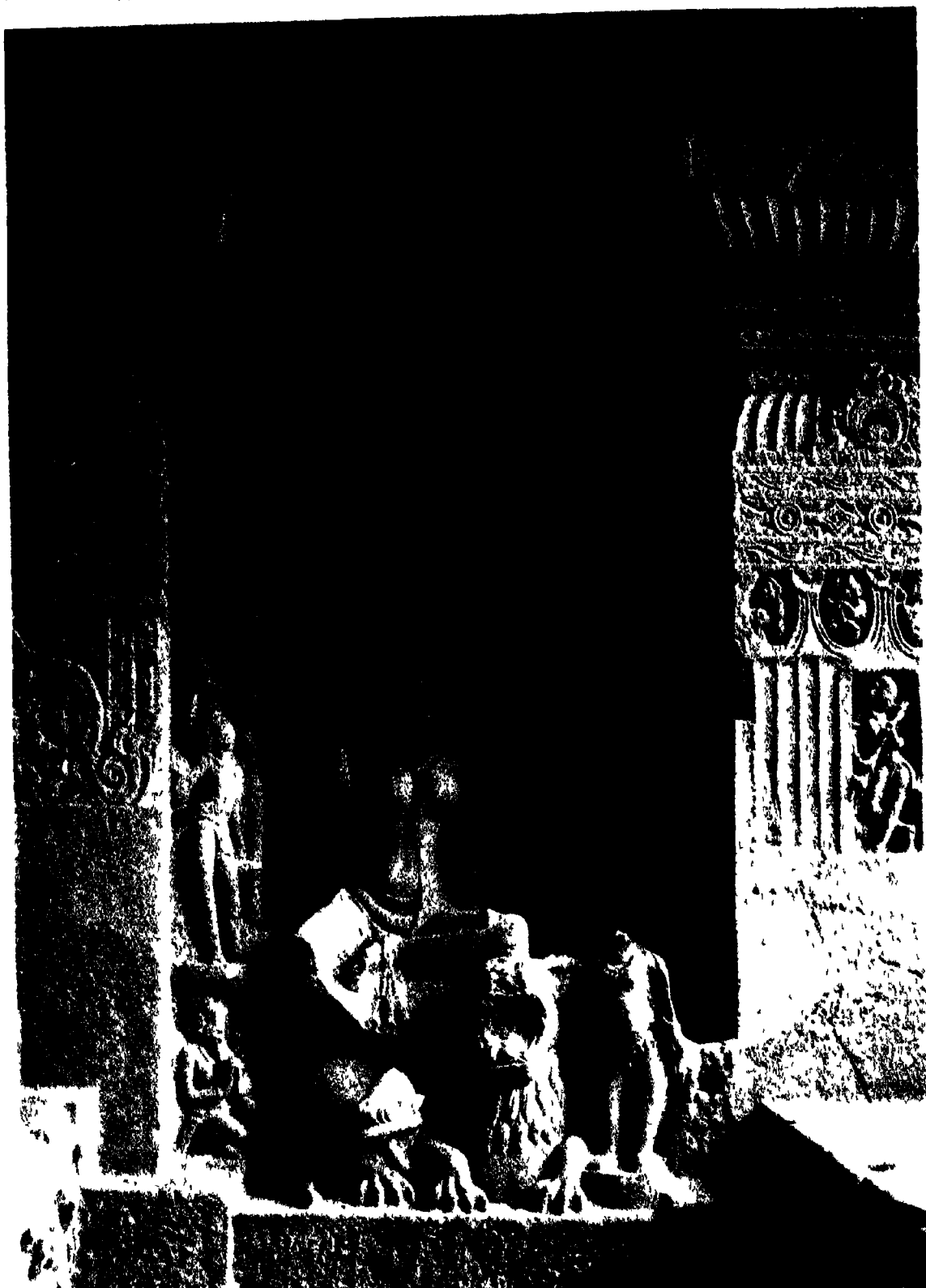

159 & 159 A Vidyadharas
from Kailāsa cave, Ellora

159 A

160. Ambikā with figure more slender and *dhammilla* more elaborately made up Rāshtrakūta 9th century A D , Cave 32 Ellora
A very charming figure

161. Ambikā, Rāshtrakūta, 9th century A D , Jaina Cave, Ellora

162 Ambika, Rāshtrakūta, 9th century A D , Jaina Cave, Ellora

163. Close view of Bāhubali through a chink in cave 32, Rāshtrakūta, 9th century A D , Ellora

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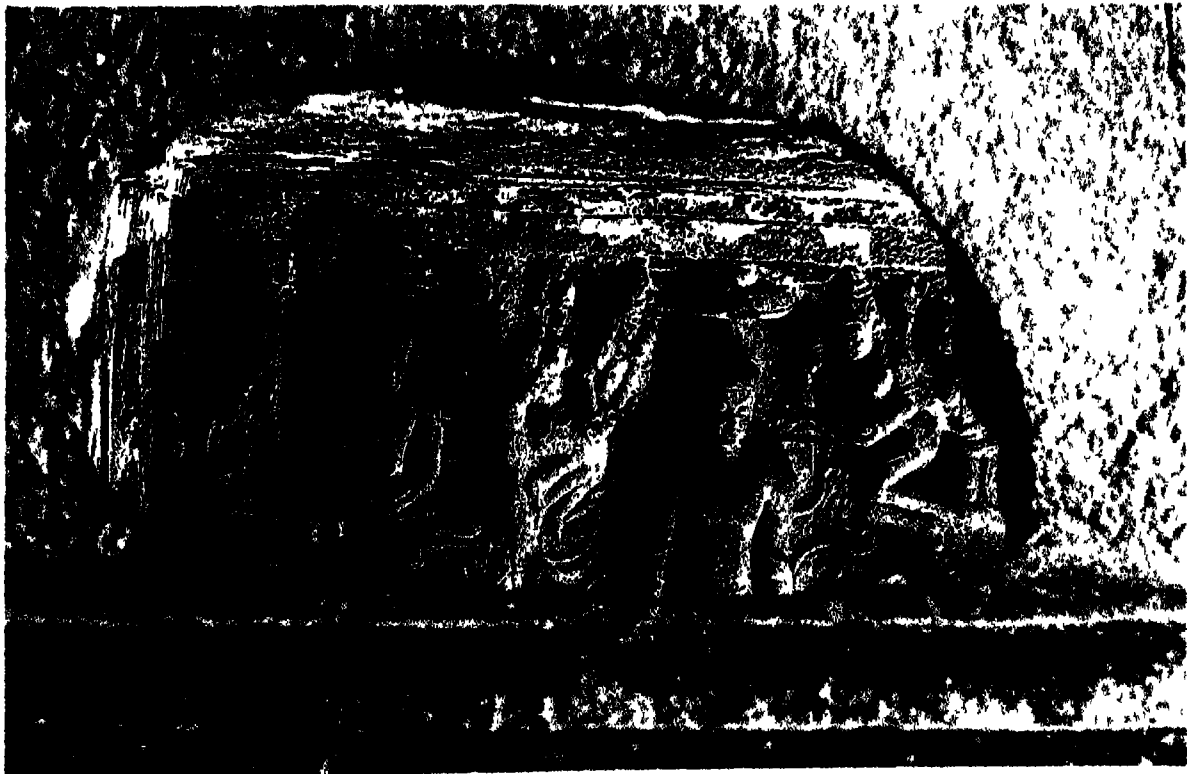
164. Ambikā, slender in form, with beautiful *dhammilla* hair-do full figure, Rāshtrakūta, 9th century A D , Ellora

165

166

165. Close up of 164

166. *Chaumukha* of *Devas*, Rāshtrakūta, 9th century A D , Cave 32, Ellora

167. A Yakshī, Cave 32, Ellora

167

168 Sankhanidhi, Rāshtrakūta, 9th century A D , Jaina Cave, Ellora

169. Padmanidhi, Rāshtrakūta, 9th century A D , Jaina Cave, Ellora

168

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170 Caryatids gracefully holding up the *vimāna*, Rāshtrakūta, 9th century A.D., Cave 32, Ellora

This is also a very beautiful example of Rāshtrakūta art

171 Ribbed pillars with themes like nymphs, dwarfs, Jinas etc., Rashtrakuta, 9th century A.D., Cave 32, Ellora

Aesthetically and architecturally very pleasing

172 Close up of Gajalakshmi rows of Vidyadharas from the above Rāshtrakuta 9th century A D Cave 31, Ellora

173 Pillars of the *mandapa* adjoining Cave 31 prominently presenting the *pūrnaghata* motif and Vidyādharas flying in pairs on the front of the roof of the low *mandapa*, with Lakshmī bathed by a pair of elephants above Rāshtrakuta 9th century A D , Cave 31, Ellora

174 Close up of Gajalakshmī, on door lintel of Gommatesvara temple, 10th century A D , Sravanabelagola

172

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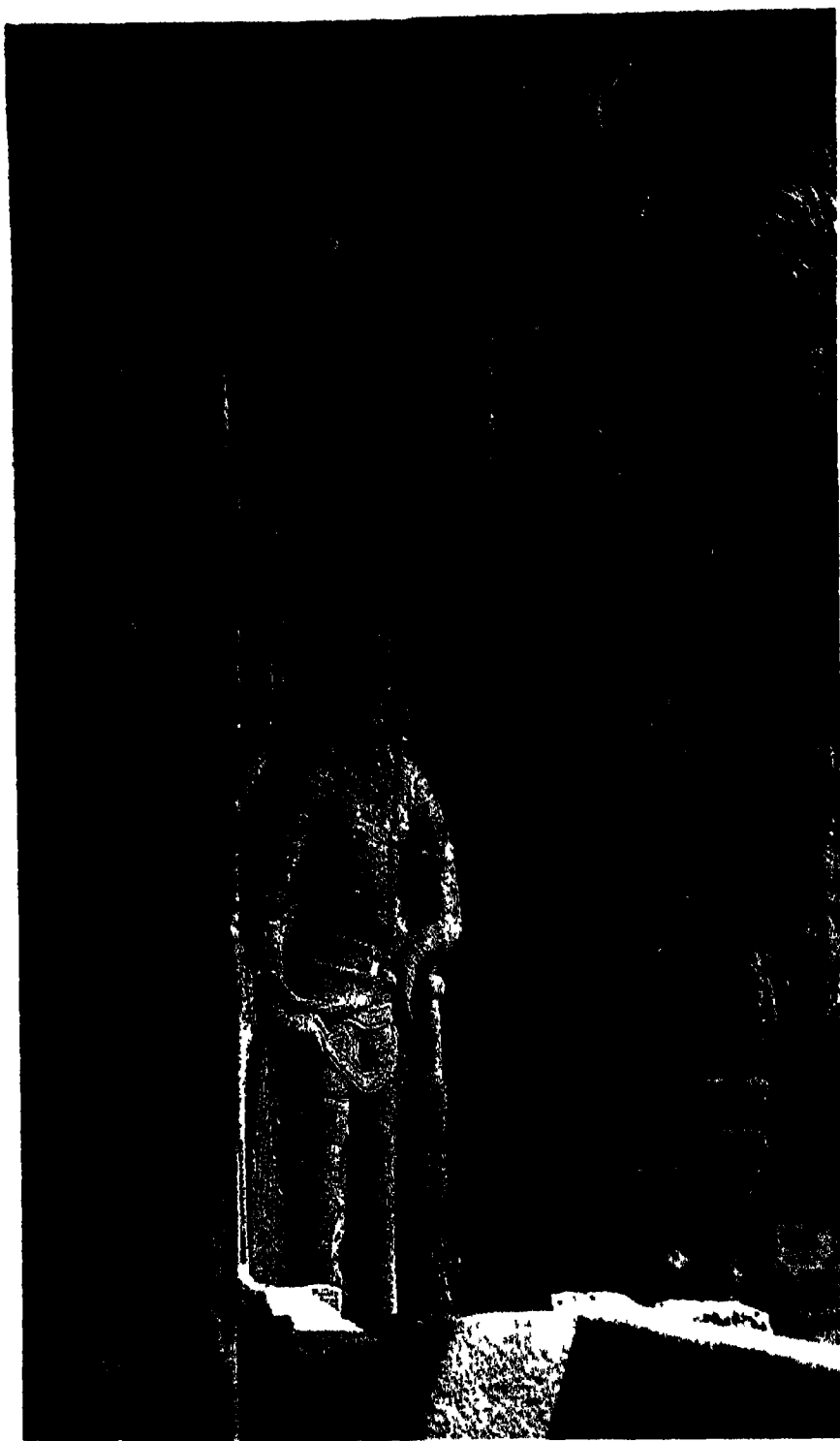
175 Dvarapala, Rāshtrakuta 9th century A D , Cave 32, Ellora

A fine example Aesthetically and architecturally very pleasing

176

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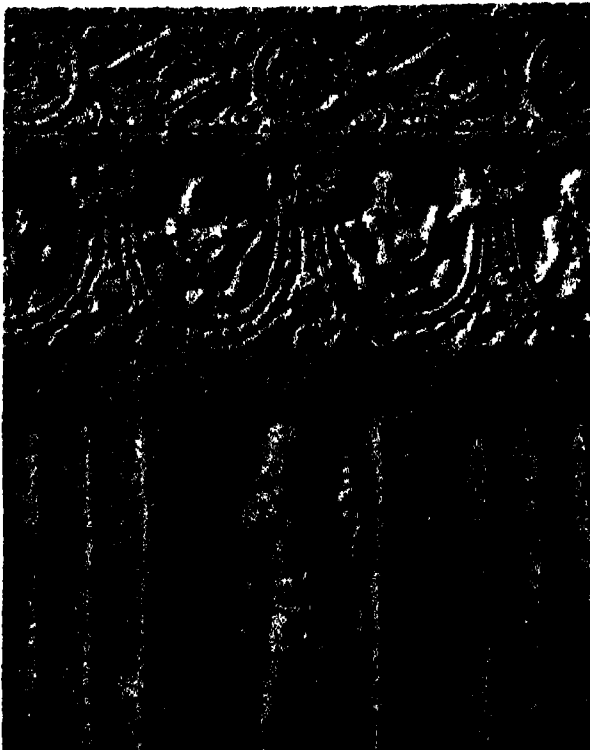
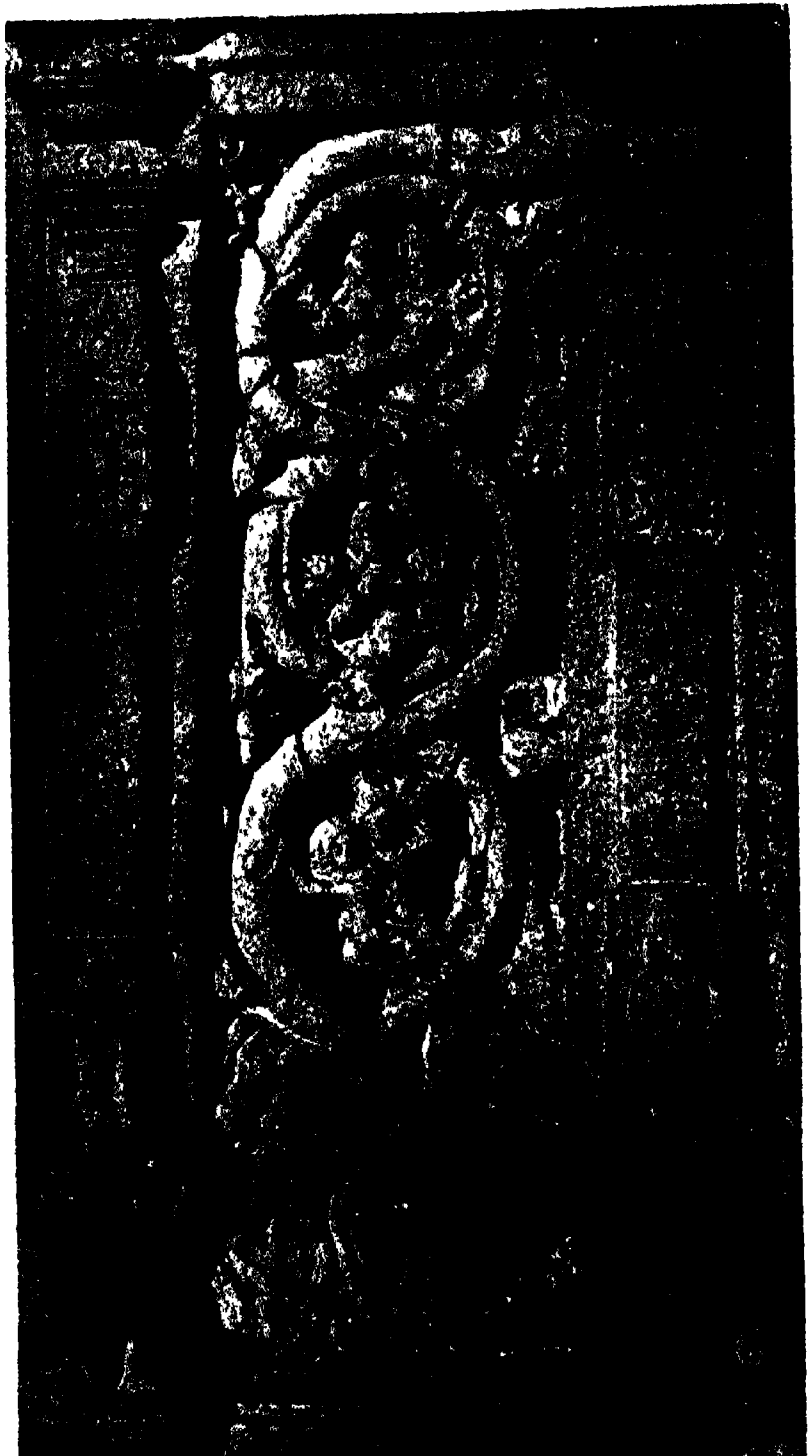

176 Ribbed pillars with themes like nymphs dwarfs, Jinas etc, Rashtrakūta, 9th century A D, Cave 32, Ellora

Aesthetically and architecturally very pleasing

177. Ribbed pillars with themes like nymphs, dwarfs, Jinas, etc, Rāshtrakūta, 9th century A D, Cave 32, Ellora

Aesthetically and architecturally very pleasing

178 Elaborately carved pleasing pierced window with dwarf figure inset in foliage decoration Nolamba 9th century A D , Hemāvati

This is such a pleasing school in Chālukyan style depicting themes so well that Rājarāja Chola the great emperor after conquering Hemāvati brought a similar pierced window with Gana dwarfs amidst the creeper patterns carved to be used for the mandapa of his Rājarajesvara temple at Tanjāvur

The Nolambas who ruled from Hemāvatī were great Saiva worshippers but still were not unkind to the aspirations of the Jainas, and there are several very lovely Jaina images of this school one of which, probably the most charming, disappeared over forty years ago There are others still that could vouch for the sculptor's excellence in work in the Nolamba style

The Gaṅgas who ruled over Gaṅgavādī represent an ancient dynasty like the Kadambas They ruled from Talkād on the Kāverī, and though powerful for a while, were eclipsed later by the power of the Chālukyas and Rāshtrakūṭas In fact they were powerful allies both of the Chālukyas and the Rāshtrakūtas Though originally of the Brāhmanical faith Durvinīta and others were Jainas One of the most interesting and important Gaṅga carvings is the portrait of Nītimārga, the Gaṅga monarch who succeeded Rājamalla in the ninth century which has already been mentioned This carving is the head of a memorial stone from Daddahundi in which the king on his death-bed and the crown prince are depicted as also a nobleman who put an end to his life to get buried with his master he loved so well Undoubtedly the greatest monument of the Gaṅgas is the colossal image of Bāhubali, the well-known Gommateśvara at Śravanabelagoḷa which was caused and made during the time of Rāchamalla Satyavākya, the Ganga king, at the instance of his minister and general Chāmundarāya This huge colossus that vies with others in its gigantic size but far outshines all the rest in its aesthetic charm is dated in 983 A D and probably is one of the finest images of its kind in India, a tribute to the fine workmanship of the Gaṅga sculptor

Though by a coincidence, both Gommata colossi from Kārkala and from Venūr, one of the fourteenth century and the other of the seventeenth century, are from the Karnātaka region It should be said in fairness that considering their late date, they are good enough The anthills over their legs and the serpents issuing from them as well as the creepers entwining the figures of colossal size against the natural landscape spread over a great distance create a magnificent effect miles around The inscription at the feet of the colossus at Śravanabelagola is not only in Kannada but in Tamil-Grantha and Nāgarī to make it of all India importance, the Deccan, south and north represented by the three scripts giving identical legend of its creation by Chāmundarāya Sravana-belagola being an early Jaina centre, there is a sculpture of an earlier period and paintings of much later period all of which are interesting in this place

As already remarked the architectural features of the temples in the South do not go according to the faith but only according to the period and the area The Jaina *mānastambhas* are an integral part of their temples and an especially noteworthy one is from Aladaṅgadī in the large temple called Dodda *basadi* It is a typical one

As in the temple of Galatesvara at Aṅgur, the entrance gateway, a typical elaborate one, has jambs divided into a large number of *śākhās* as

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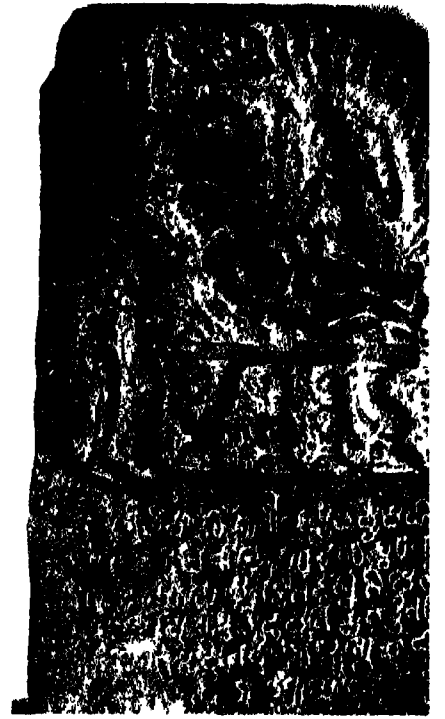
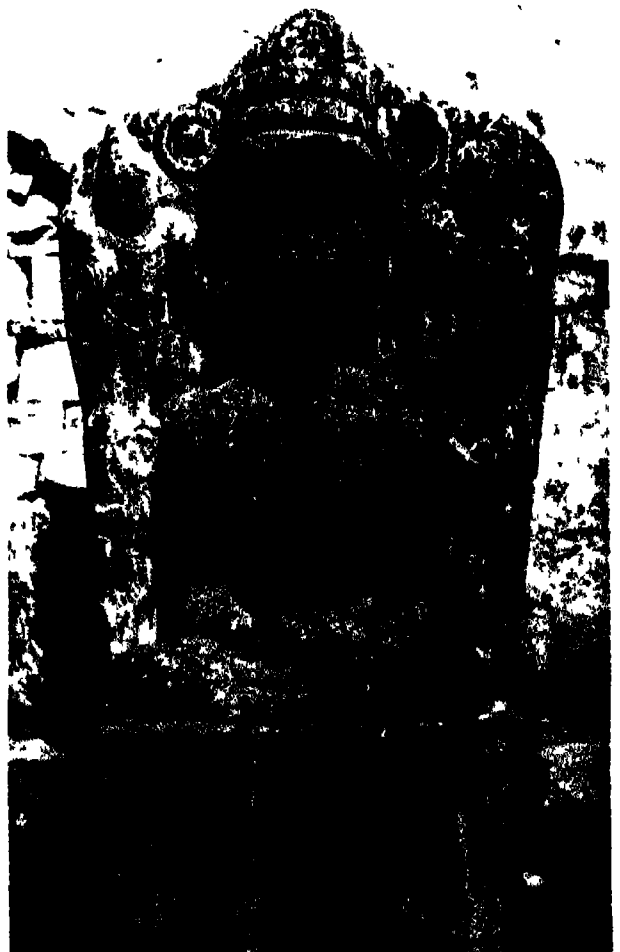

179. Elaborately carved pleasing pierced window showing a *nāyikā*, Nolamba, 9th century A D , Hemāvatī

180

181

180. Elaborately carved pleasing pierced window showing a *muthuna*, Nolamba, 9th century A D , Hemāvatī

181. Seated Tīrthankara with attendants, Nolamba, 9th century A D , Hemāvatī

182

182 Colossal Gommata, 14th century A D , early Vijayanagara, Kārkala, Karnataka

183 Gommateśvara or Bāhubali, exquisite monolith, Western Ganga, 10th century A D , Śravanabelagola, three-fourth view

Masterpiece

184. Inscription in Tamil-Grantha, Kannada and Nāgari describing in identical legend the creation of Gommateśvara by Chāmundarāya, Western Ganga, 10th century A D

183

184

185 Elephant running and abutting on a rearing lion disgorging a thick floral pattern of rhizome from its mouth 12th century A D , Annegeri, Dhārwār district

This is a theme of the balustrade of steps, styled surulvālī in Tamil area, and very popular in temple architecture

187

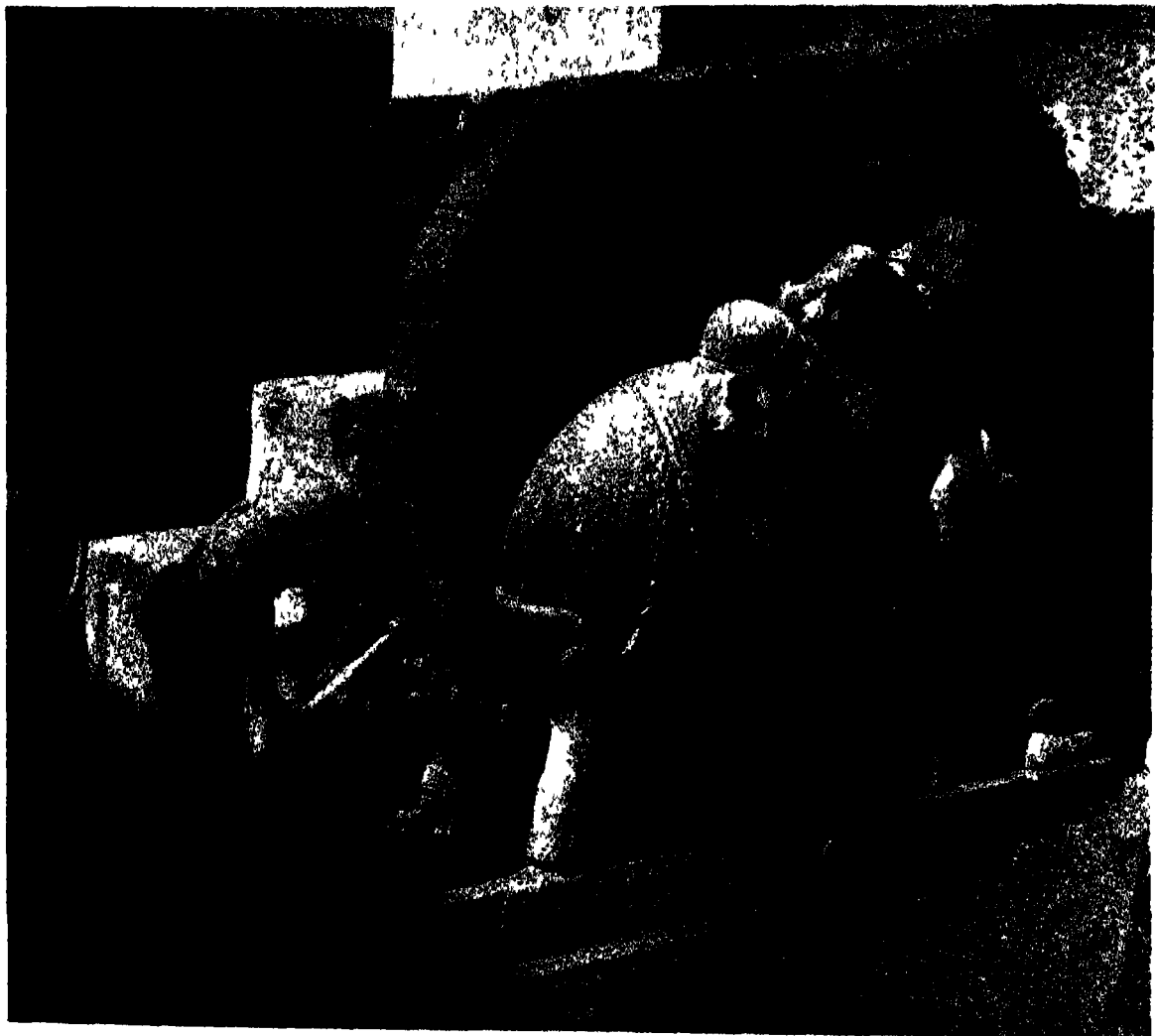
186. Close up, type of *mānastambha*
Vijayanagara 14th century A D Kārkala

187. *Mānastambha* of temple, late Western Chālukya Āladangadī, Dodda *basadi*
The usual type occurring in Jaina temples

188

188. Similar elephant theme on balustrade

189. Similar running elephant on balustrade

189

many as seven, with the lower part decorated with *alasakanyās* or *madanikais* as they are known and floral decoration right up to the *lalātabimba* or the lintel, decorated with Gajalakshmī in the centre, and with three more tiers above, the first decorated with seven panels, varying in breadth making them narrow or broad as required, for Ganeśa, Kārtikeya, Devī and Natarāja Śiva, the second tier or central one, for the trinity i e Brahmā, Śiva and Vishnu, and the top one, immediately below the large *kīrtimukha* above, illustrating any of the deities of the pantheon suitable as decorative figures, even Tīrthaṅkaras not excluded, illustrating the approach of the sculptors towards a common heritage of pantheons making no difference between Brāhmanical and Jaina, the architectural principles being the same and to an extent even the decorative patterns

The large elephant almost running into and abutting the rearing lion with mouth agape disgorging a floral pattern as a thick rhizome with tendrils issuing at intervals to form circular bights in floral pattern encircling dance and musical figures of exquisite beauty, making up what are familiar as the *śurulyāli* type in Tamil Nādu, is typical exquisite example of late Chālukya work from Annigerī in Dhārwār district The running monolithic elephant with the *mahout* running ahead, warriors behind, shows a theme from the battlefield utilised by the sculptor for temple decoration It is a lovely sculpture from Banavāsī of late Chālukya date In the Vīra Nārāyana temple at Belvādī in Chikamagalūr district, the theme of a Tīrthaṅkara canopied by a floral pattern above, next to an exquisite Venugopāla and a *Surasundarī* to the other side, in addition to Vishnu, Vāmana, Garuda and other figures, shows the catholic spirit of the sculptor as already observed right through the centuries In this period of embellishment in temples, the ceiling of the *mandapa* with its pattern recalling similar patterns of Chaulukya workmanship from Gujarāt as in the large Kamala *basadi* in Belgaum is noteworthy Equally interesting is a pierced window of the screened *mandapas* noticeable here itself These are examples of late Chālukya work The Hoysalas imbibed the same tradition of the same type as seen in the Śiva temple at Halebidu or the Channakeśava at Belūr

Intriguing and almost as if prepared by the same talented sculptor of the Chālukyan court appear the two carvings almost indentical in detail, though iconography insists on a small variation, Ambikā and Śrutadevī from Terdal in Bījāpur district A lovely Chakreśvarī of date earlier than a century from Betagerī from Dhārwār is another charming example

One of the most beautiful seated figures of Tīrthaṅkaras of this date is from the Ādinātha temple at Chikavādī in Belgaum though yet a whit less charming than the smaller Tīrthaṅkaras from the Śāntinātha temple with or without attendant *chaurī*-bearers from Kambaḍahallī and Harsūr in Māndyā and Gulbarga districts respectively The late Western Chālukya masterpieces from the Neminātha temple in Amminabhāvī in Dhārwār of standing Tīrthaṅkara Mahāvīra, with his Yaksha and Yakshī seated flanking him, as also Supārśvanātha and Pārśvanātha, the rest of the twentyone Tīrthaṅkaras aesthetically arranged in the *makara-torana* above, the umbrella delicately chiselled with an embellishment of rare charm, even in a period when decadence in art style had already set in, is admirable

The ceiling is also interesting study when we observe the sequence of development of sytle progressing in a natural way Natarāja is the usual favourite central figure in the ninefold division of the ceiling as in the beautiful example from Aralaguppe or Vishnu with consorts as in the Vaishnava cave ceiling at Bādāmī. The Tīrthaṅkara with attendants and

Continued on page 157

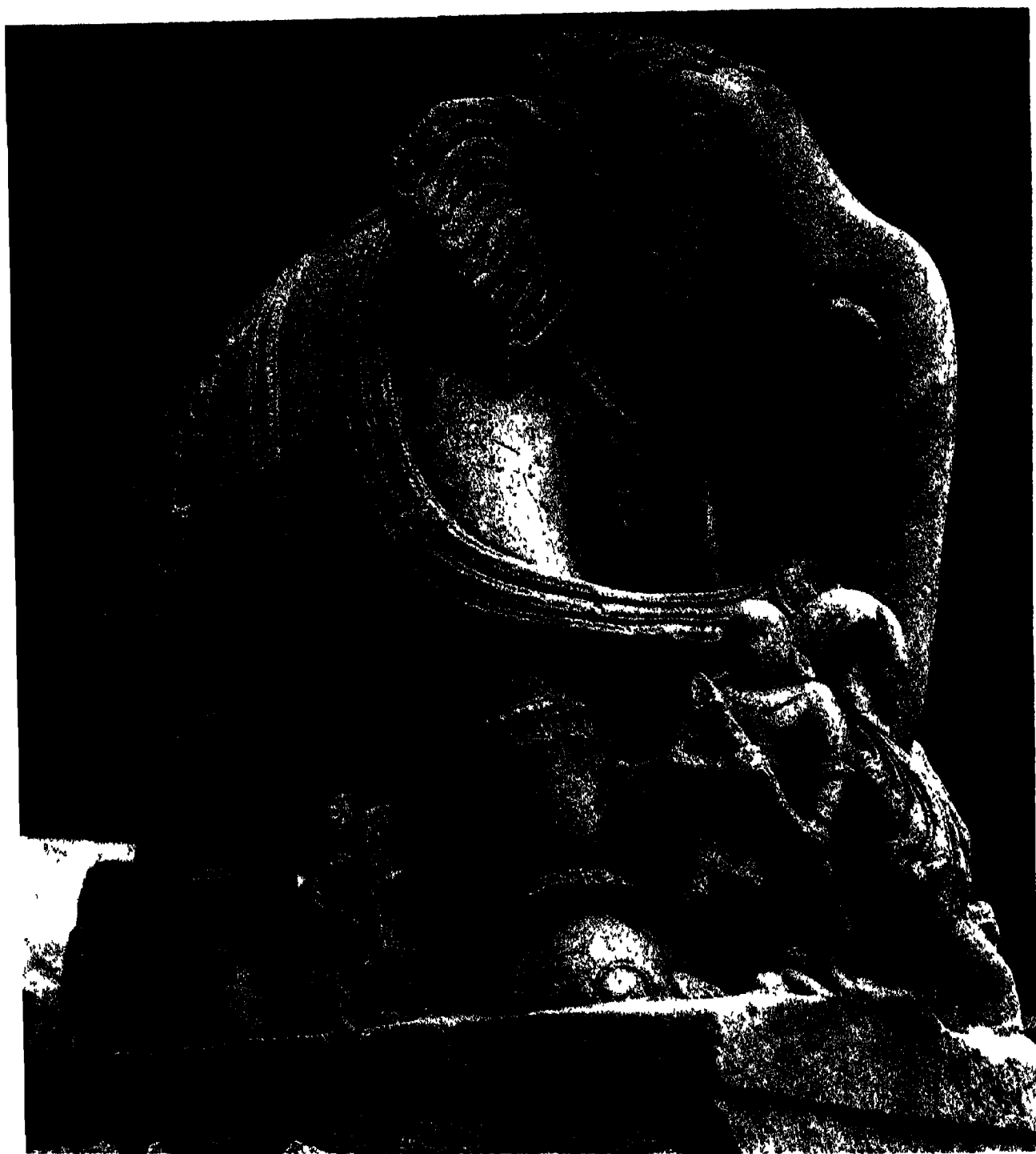
190

190 & 190ABC Ceiling of *pañchakūta* type of temple showing Dikpālas including Neminātha, Indra and Yama, Rāshtrakūta, 10th century A.D., Kambadahallī, Māndyā district

190 A

190 B

190 C

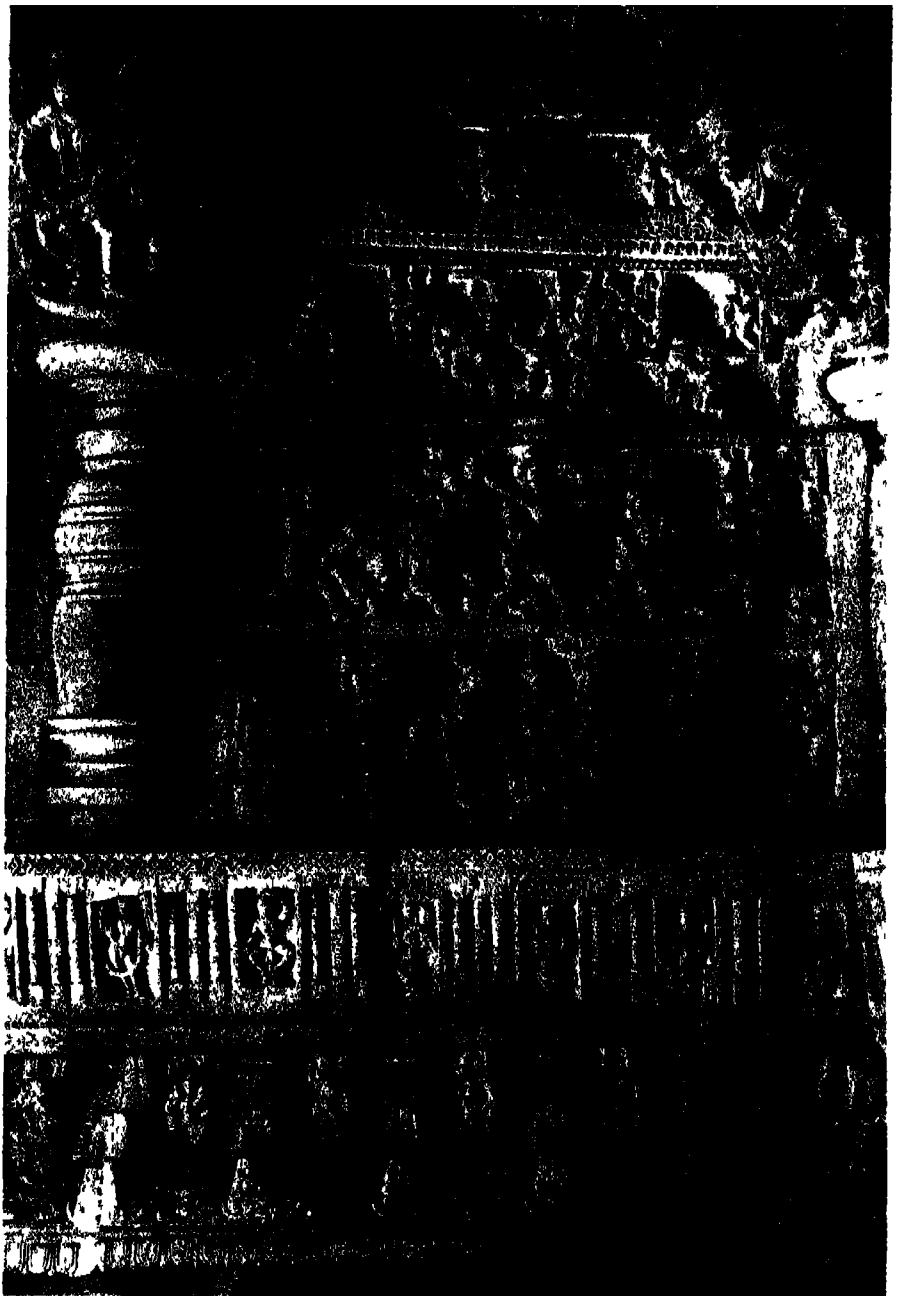
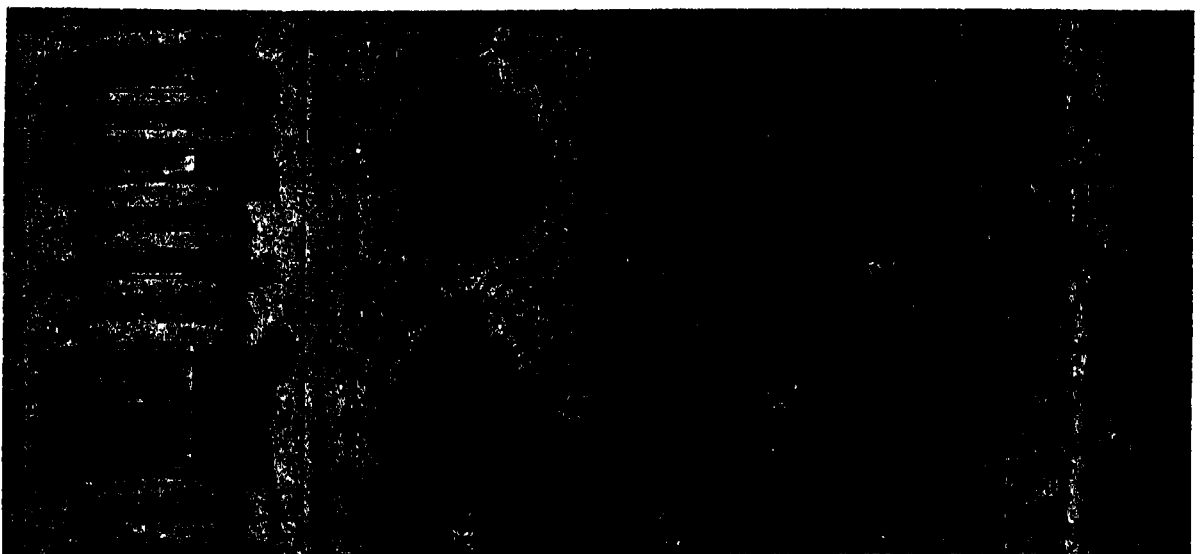
191

191 Running monolithic elephant with *mahout* preceding the animal and warriors following, late Châlukya, 12th century A D , Banavāsī

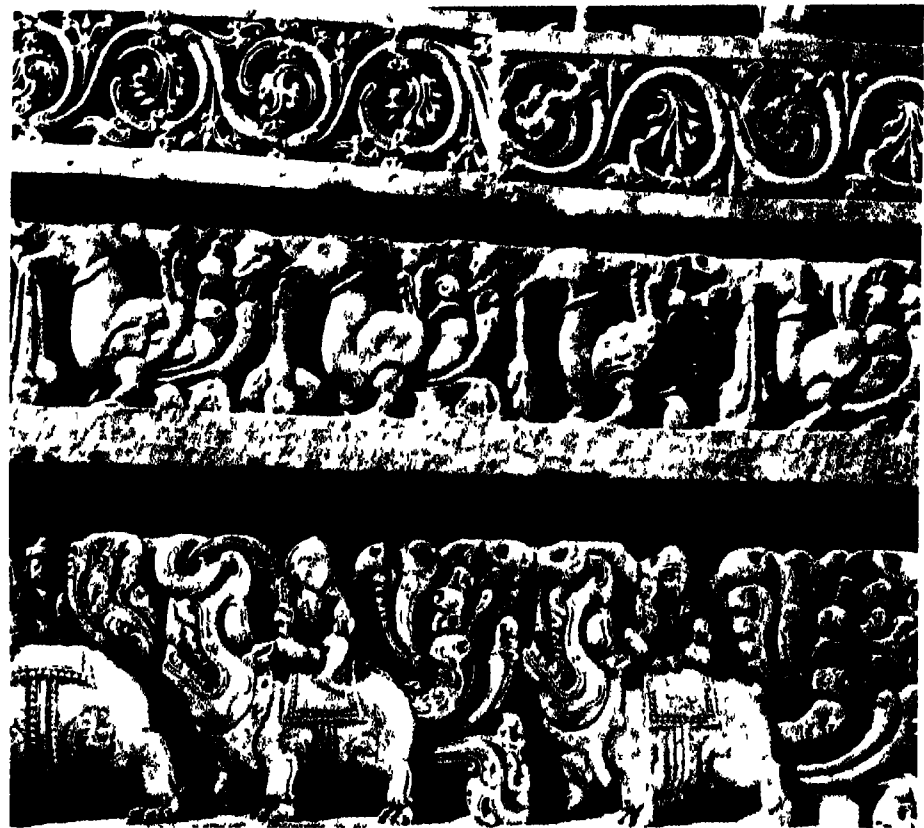
This is also a very interesting theme

192 Pierced window screen from Belūr, Hoysala, 12th century A D , Channakesava temple, Belūr

193. Pierced window in *mandapa* late Châlukya, 12th century A D , Kamala *basadi*, Belgaum

Resembling mandapa of Channakesava temple in Halebidu and Belūr

192

193

194 & 194A. Friezes of swans *makaras*, etc going along the pierced screens of the window Hoysala, 12th century A D , Channa kesava temple Belūr

194

194A

195. Seated Yakshī, Rāshtrakūta, 9th-10th century A D , Dānavulapādu Cuddapah district, Govt Museum Madras

196. Supārśvanātha standing, hood broken, Rāshtrakūta, 9th century A D , Dānavulapādu, Cuddapah district, Govt Museum, Madras

197. Pārśvanātha standing, Rāshtrakūta, 9th-10th century A D , Dānavulapādu, Cuddapah district, Govt Museum, Madras

Delicately carved

195

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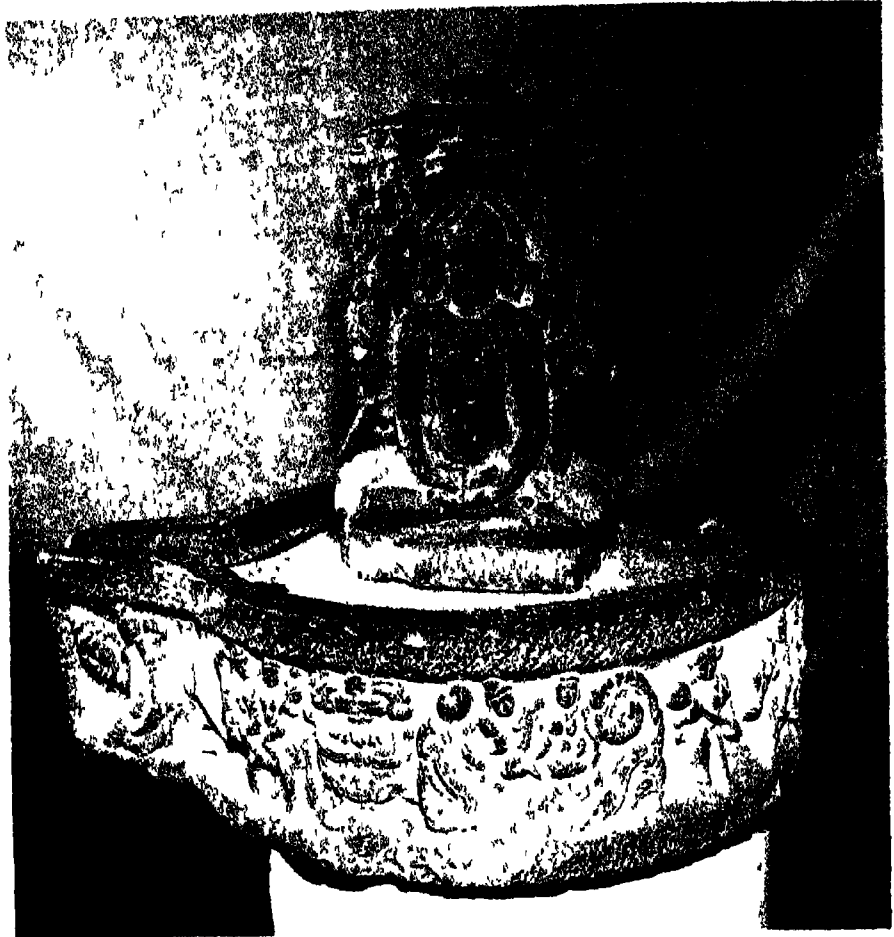
198 Ceiling of *maṇḍapa* with *mañjarī* pattern recalling examples from Gujarāt, late Chālukya, 12th century A D , Kamala *basadi*, Belgaum

199. Ambikā, Western Chālukya, 11th century A D , Terdal, Bījāpur district

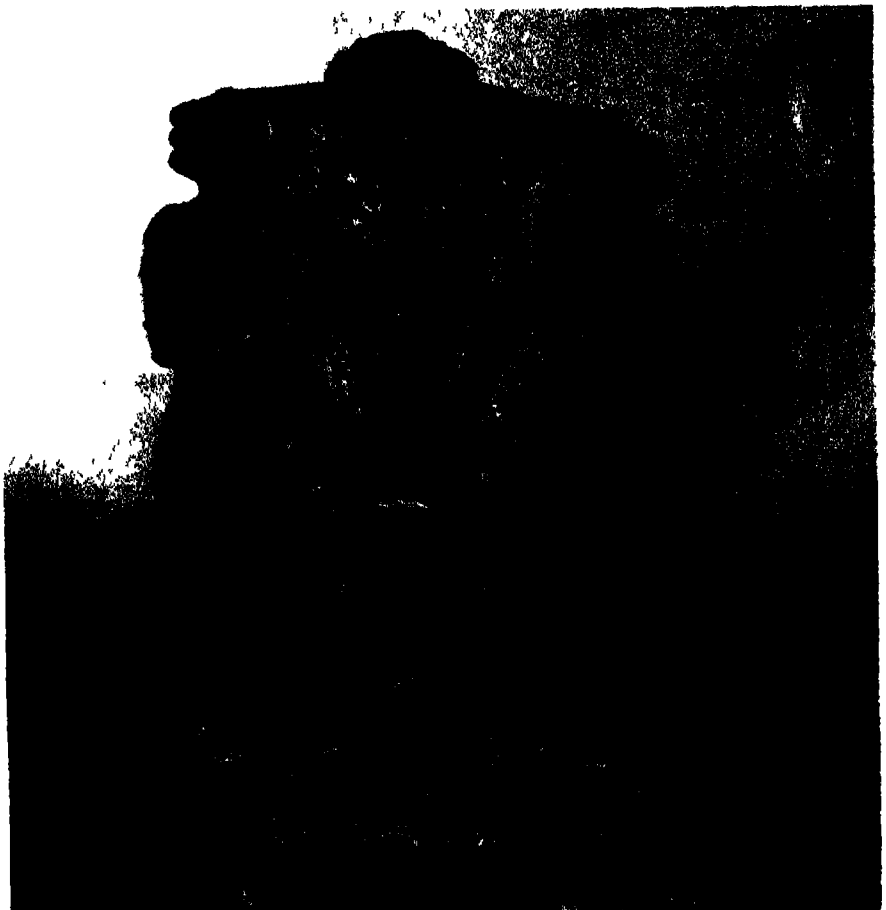
200. Śrutadevī, Western Chālukya, 11th century A D , Terdal, Bījāpur district

201

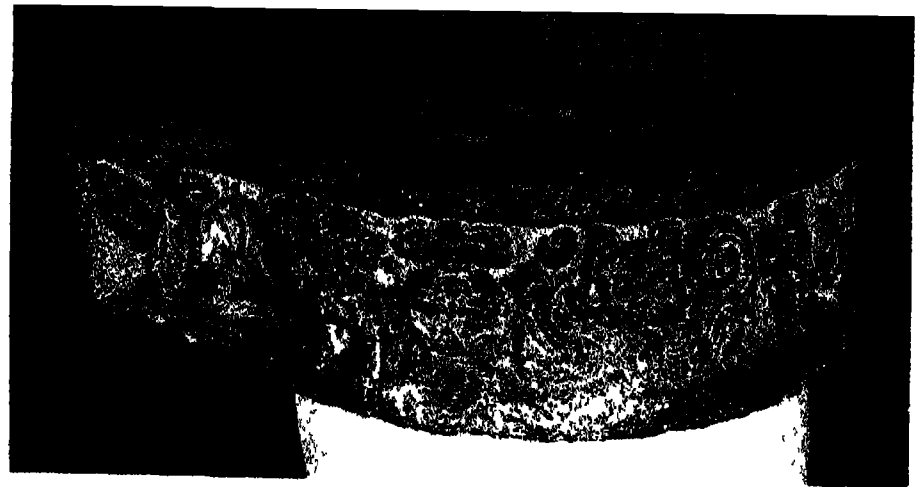
202

201 *Chaumukha* on bathing pedestal Rāshtrakuta 9th-10th century A D Dānavulapadu Cuddapah district Govt Museum, Madras

The inscribed bathing pedestal is elaborately carved

202 & 202A *Chaumukha* on pedestal Rāshtrakūta, 9th-10th century A D, Danavulapadu, Cuddapah district Govt Museum, Madras

Elaborately carved

203 Close up of bathing *chaumukha* on pedestal, Rashtrakuta, 10th century A D, Dānavulapādu Cuddapah district, Govt Museum, Madras

The pedestal shows Dikpālas, Lakshmī and other celestials elaborately carved

203A Further portion of the same pedestal, close up showing Dikpālas and other celestials, Rāshtrakūta, 10th century A D, Dānavulapādu, Cuddapah district Govt Museum, Madras

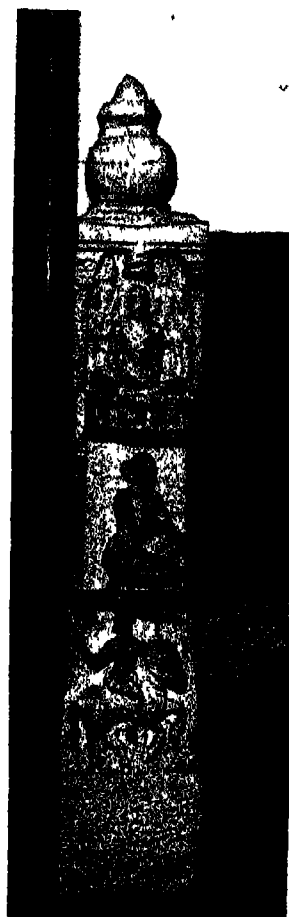
204. *Nishidhi* memorial stone, Rāshtrakūta, 11th century A D, Danavulapādu Cuddapah district Govt Museum, Madras

203

203 A

202 A

204

205

205 Standing Tirthankara Adinātha with Yaksha and Yakshi flanking and also Suparsvanatha Parsvanatha and rows of the twentyone Tirthankaras arranged on the *makara-torana* Western Chalukya 11th century A D Neminatha temple, Amminabhāvī, Dharwar district

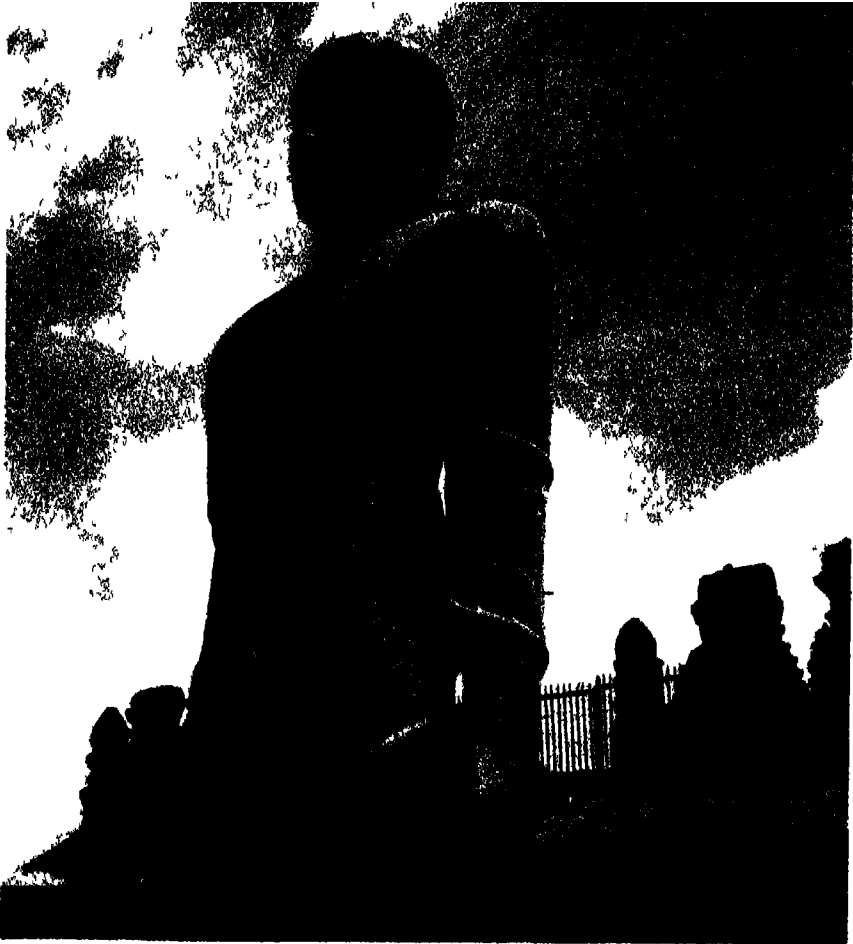
This is an exceedingly charming exquisite sculpture

206 Seated Tirthankara Chalukya 11th century A D Adinatha temple Chikkodī Belgaum

A fine specimen

206

207 Gommatesvara or Bāhubali exquisite monolith Western Ganga, 10th century A D , Sravanabelagola three-fourth view

Masterpiece

208 View of Sravanabelagola

207

208

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210

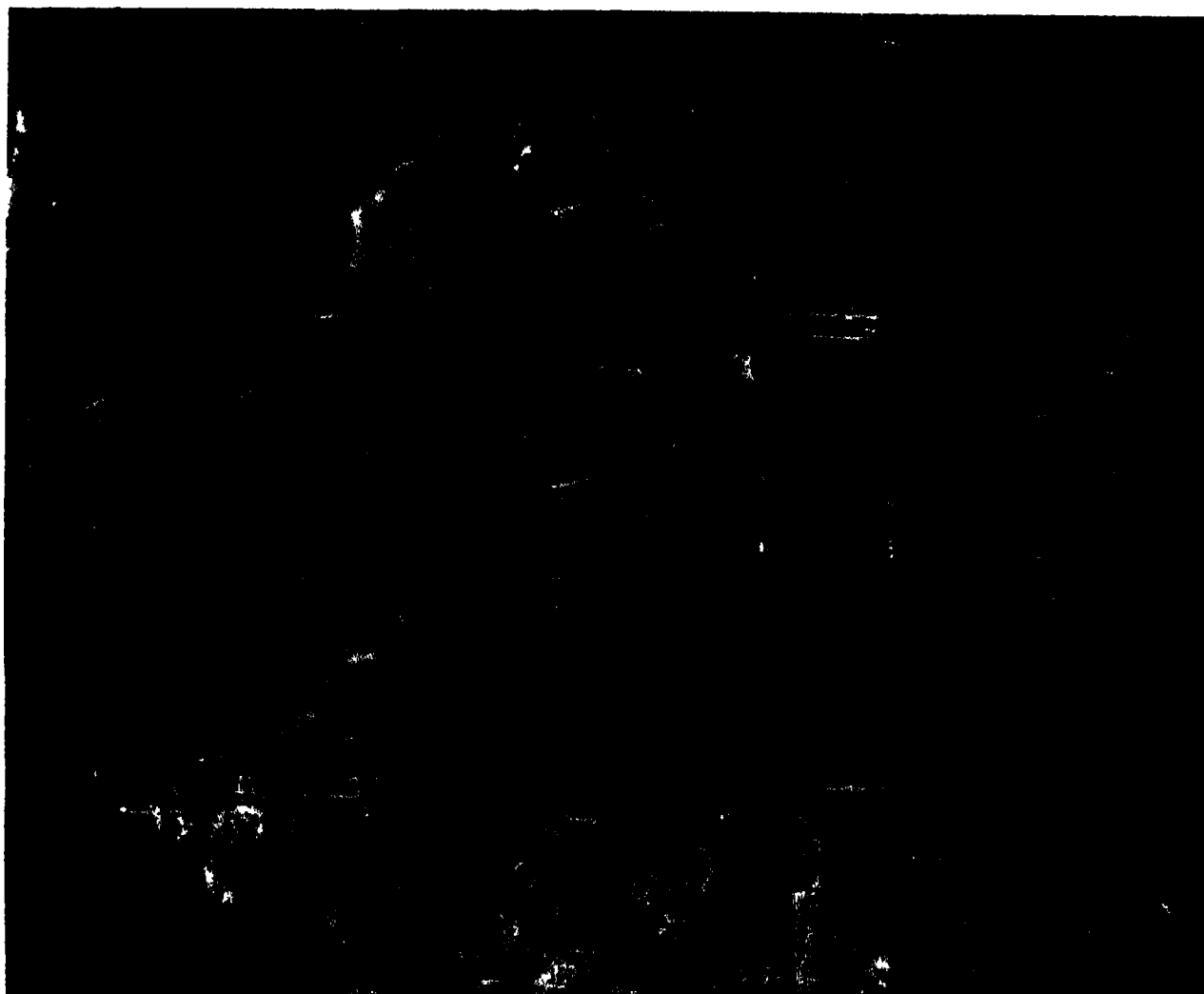
209. Tīrthankara with *chaurī*-bearers as attendants, Harsūr, Gulbarga district

210. Tīrthankara with *chaurī*-bearer attendants, Chālukya, Harsūr, Gulbarga district

211 & 211A Natarāja centrally located amidst Dikpālas like Tīrthankara in Kambadahallī, Western Chālukya, 11th century A D , Arālguppe

This ceiling piece of Nataraja amidst Dikpālas is the most magnificent of the earlier phase of later Western Chālukya sculpture

211

211A

212

212 Dvārapala
Rāshtrakūta, 10th century A.D., Kambadahalli, Māndyā district

This shows the charm of fusion of Chola and Rāshtrakūta elements

213. Close up of the same Dvārapāla

213

214

215

214 Detail of *chaurī*-bearer, Rāshtrakūta, 10th century A D , Kambadahallī, Māndyā district

This is a fine one of delicate workmanship

215 Tirthankara with *chaurī*-bearers, Rāshtrakūta, 10th century A D , Kambadahalli, Mandyā district

This is a fine one of delicate workmanship

devotees centrally located in the ninefold division of the ceiling of Kambadahalli, with each of the eight squares around the central one showing a Dikpāla on his vehicle in quick motion, flying Vidyādharas in adoration at the four corners of the central square, is typical of the Karnātaka region presently the Chālukya norm as in Nolamba examples from Hemāvatī, while the descending series of petals composing the central *mañjarī* of the ceiling as from Kamala *Basadi* in Belgaum is in the Chauḷukya style popular and natural in Gujarāt and Rājasthān

The *dvārapālas* from Kambadahallī are similarly more in the southern style influenced by a liberal absorption of Chola element in the late Rāshtrakūta style which is continued In the presentation of these figures in the Sāntināthа temple as a pair, one differing from the other and yet both balancing mutually, there is indeed the sculptor's triumph in determining the norms of aesthetic taste The beautiful *chaurī*-bearer is indeed as close in spirit to the *dvārapālas* as the exquisite seated Tīrthaṅkaras with or without attendants and particularly the slim standing Tīrthaṅkara in a niche roofed by a clever arrangement of parasols and tree foliage topped by a pair of adoring Vidyādharas The fastidiously studied anatomy of the animal in the long frieze of elephants is remarkable for its charming treatment There are individual sculptures here of Yakshas and Yakshīs, Ambika, for example, from Kambadahalli Kubera from the Sāntinatha temple in the same place, the seated Yakshī from Belgāvī, to be compared with a sculpture nearly four centuries earlier of early Chālukya date a standing Yakshī, originally from the Bijāpūr Museum now preserved in the Madras Government Museum

Halebidu was a great centre of Jainism, where, as Vishnuvardhana fed his devotional exhuberance by embellishing the Siva temple there his queen Sāntalā equally had her way in her faith building and endowing Jaina monuments The columns composing the *mandapa* of the Jaina temple here approached by steps with running elephants on either side, recalling the charm of the similar ones of slightly later date from Konarak, are interesting The memorial stones here one of them for a Satī, and another depicting a hero fighting caring aught for his life which, lost on the battlefield, could take him to the sphere of his chosen deity, in this case of the Tīrthaṅkara, to sit in eternal devotion at his feet, conveyed thither by nymphs hovering above the battling warriors to carry the glorious dead to heaven in glittering celestial cars, a belief deeply enshrined in the Indian mind, are typical of their kind

The quality of work at Halebidu is easily judged by sculptures in the local Museum like a *sālabhañjikā* gathering flowers dressed in a garment so exquisitely patterned, her hair done up so well large rings on her lobes, necklets and sacred thread fashinoned as in horn, a musical nymph similarly conceived and executed in pretty stance sounding the drum, comparable to a male drummer equally inviting in charm Effective simple seated and standing Tīrthaṅkaras offset these so elaborate

The decoration of the remains of the Jaina Srī *basadi* in ruins in Halebidu showing the Tīrthaṅkara picturesquely seated with tapering triple umbrellas above and gracefully inclined *chaurī*-bearers in *tribhaṅga*, Yakshas, Yakshīs, mermaids, Śaṅkhanidhi Padmanidhi, a myriad other themes of great interest, is worth close and detailed scrutiny The rhapsody of the sculptor in the Karnātaka region about this time can well be imagined by comparing such themes from different places, sometimes even small fragments, as for instance the *śālabhañjikā* in Gaṅgā form, the Padmanidhi dwarf and the *dvārapāla* with his club guarding the doorway, with the *makara-torana* issuing as a creeper pattern from the gaping

Continued on page 179

216

216. Seated Tīrthankara without attendants, Rāshtrakūta-Chālukya transition, 10th-11th century A D , Kambadahallī, Māndyā district

217 Seated Tīrthankara with decorative *makara* background as back-rest, Chālukya, 11th century A D , Kambadahallī, Māndyā district

218. Standing Tīrthankara in niche, roofed by arrangement of parasols, tree foliage and topped by adoring *nidhis*, Vidyadharas Rāshtrakūta, 9th-10th century A D , Pañchakūta-*basadi*, Kambadahallī, Māndya district

This is an excellent charming carving that can take rank with the best masterpieces of the period

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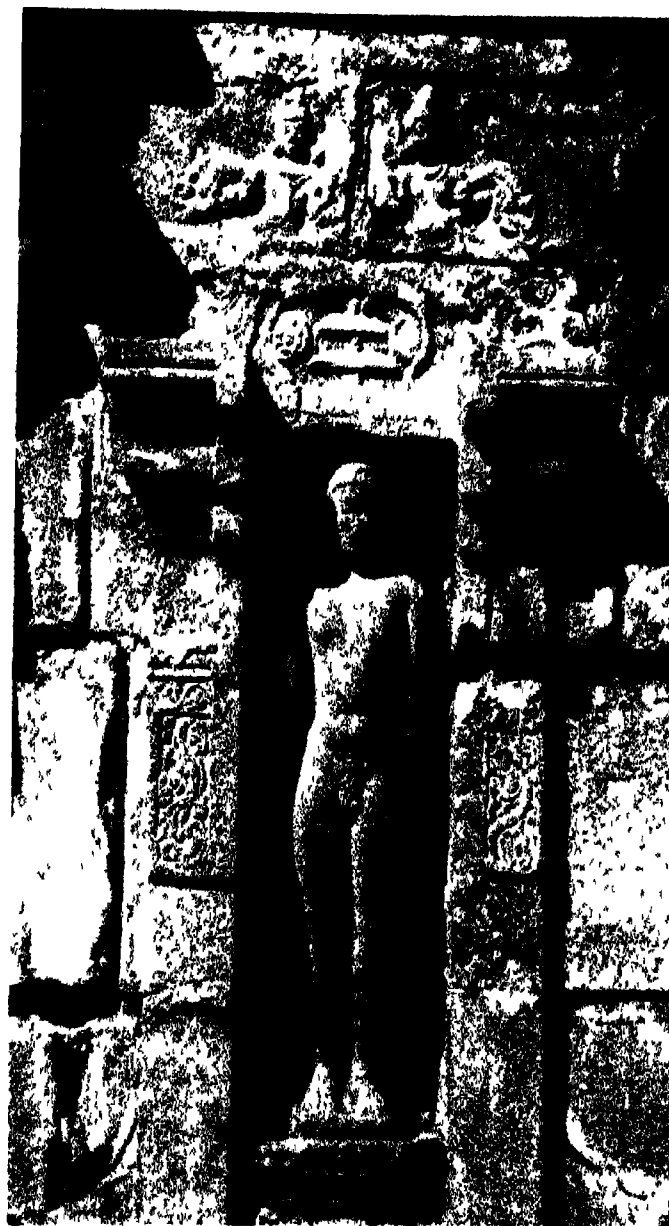
219 Standing Yakshī early Chalukya, 8th century A D , originally from Bījapur, now in the Govt Museum Madras

220 *Mandapa* of Jaina temple with running elephant as balustrade for steps, Hoysala, 12th century A D , Halebidu

221. Long frieze of elephants, Rāshtrakūta, 9th-10th century A D Kambadahallī, Māndyā district

The animal has been studied with a rare passionate devotion to the subject and it is no mean achievement to represent so beautifully the elephant that is already such a favourite theme and in the representation of which the Indian sculptor so excels That it still arrests attention is because of the quality of workmanship both in this and the next two Plates

222 Long frieze of elephants Rāshtrakuta, 9th-10th century A D Kambadahallī Mandyā district

220

221

222

223 Kubera Rāshtrakūta-Chālukya transition, 10th-11th century A D Śantinātha temple, Kambadahallī, Māndyā district

224. Long frieze of elephants, Rāshtrakuta 9th-10th century A D , Kambadahallī Māndyā district

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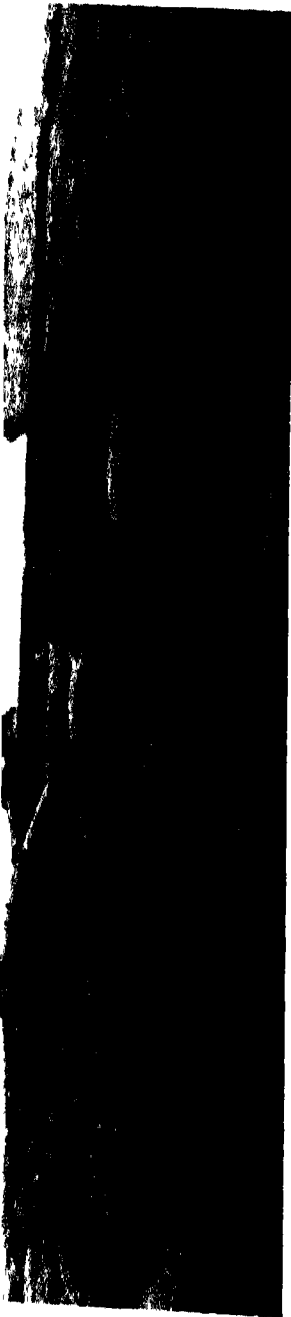
225. Ambikā, Chālukya, 11th century A D , Kambadahallī, Māndyā district

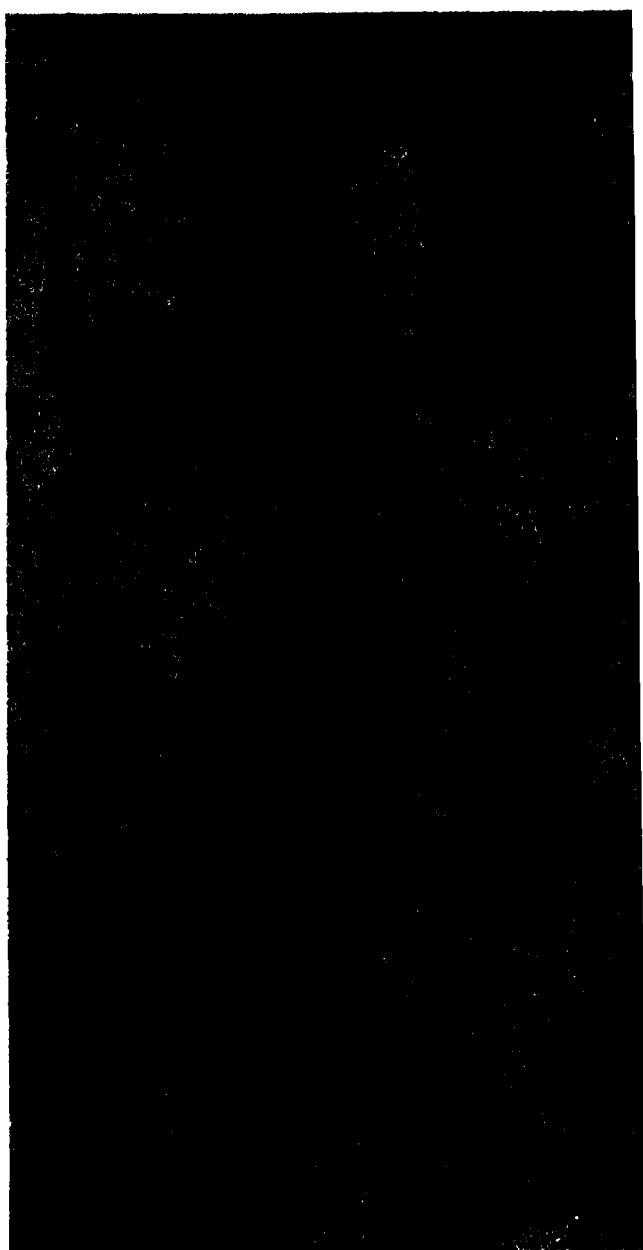
226. Memorial stone for a hero that died on the battlefield, conducted by nymphs in a celestial car to heaven to be in constant adoration of the Tīrthankara, Hoysala, 12th century A D Halebidu

227 Musical nymphs sounding the drum, Hoysala 12th century A D , Halebidu

228. Sati memorial stone for the devoted wife Chalukya 11th-12th century A D , Belgavi, Shimoga district Local Museum

229. Sālabhañjikā, gathering flowers 12th century A D , Hoysala Halebidu

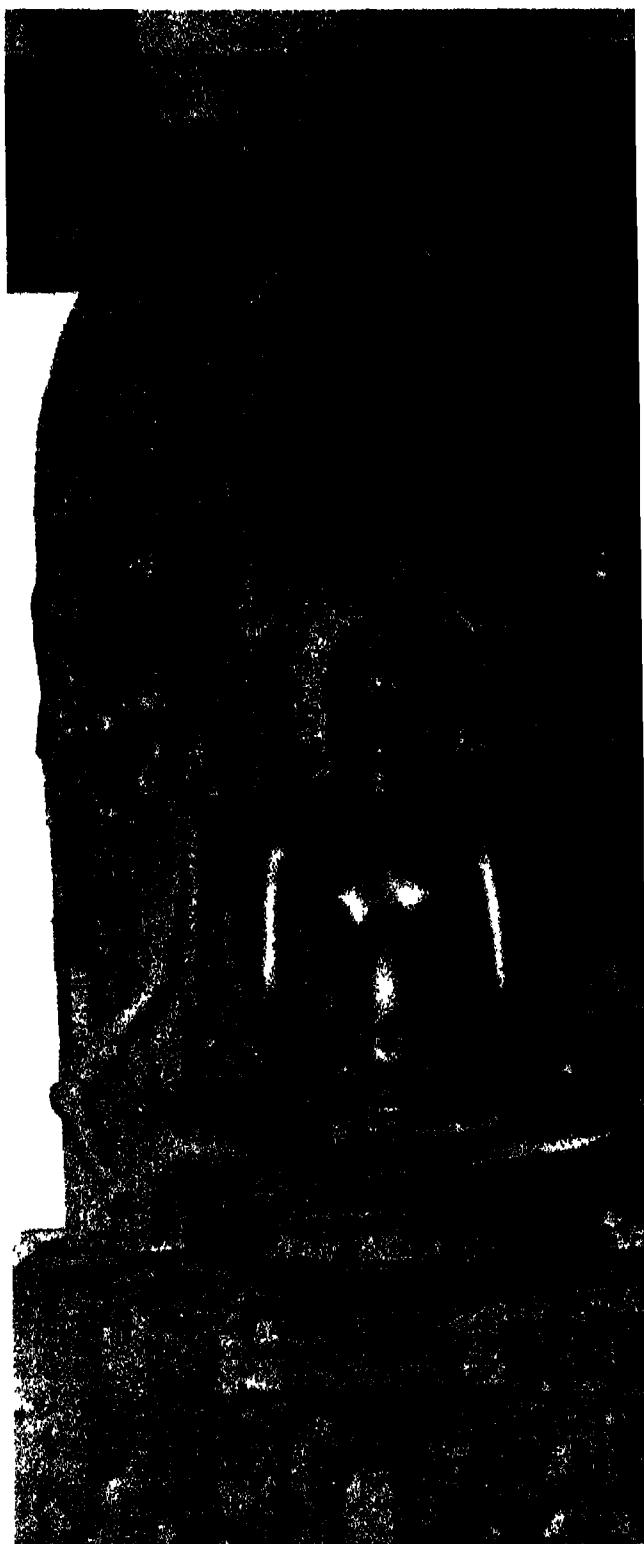
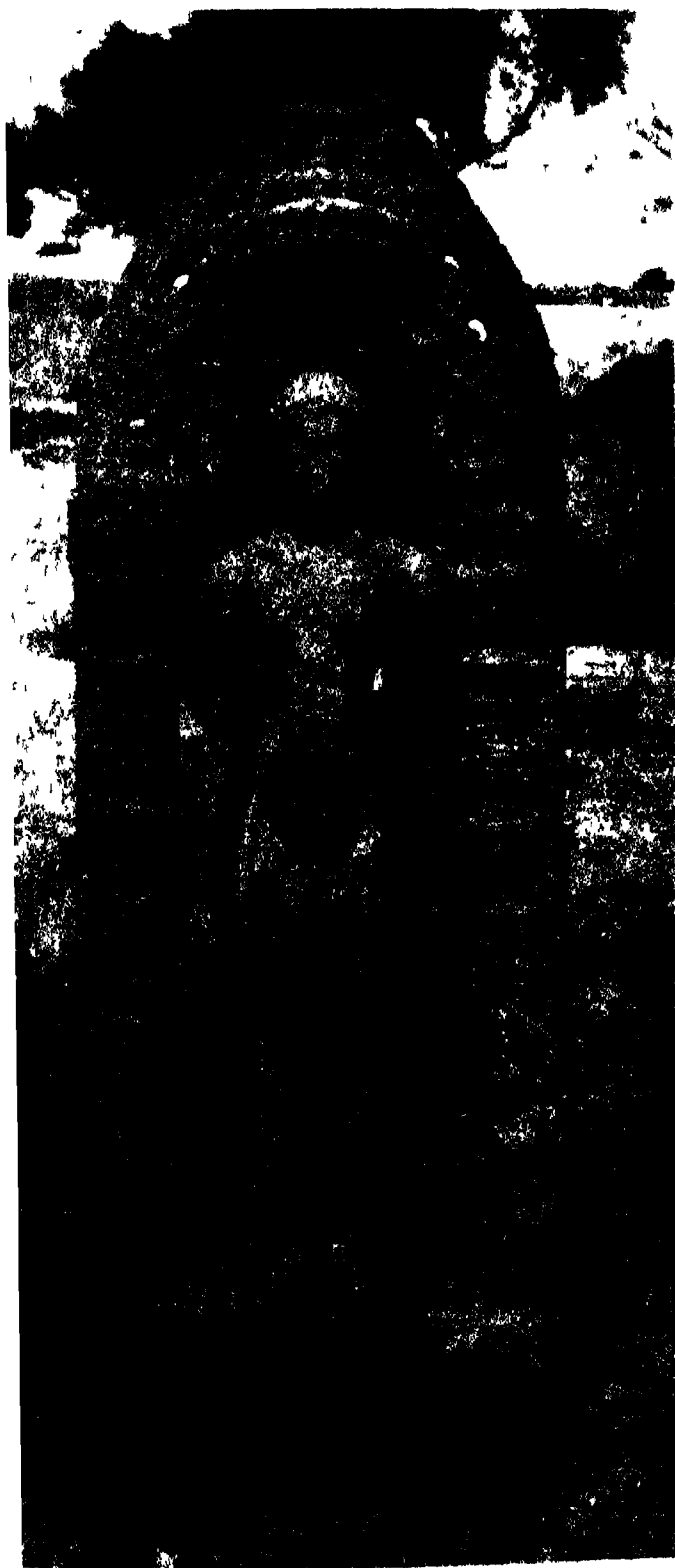
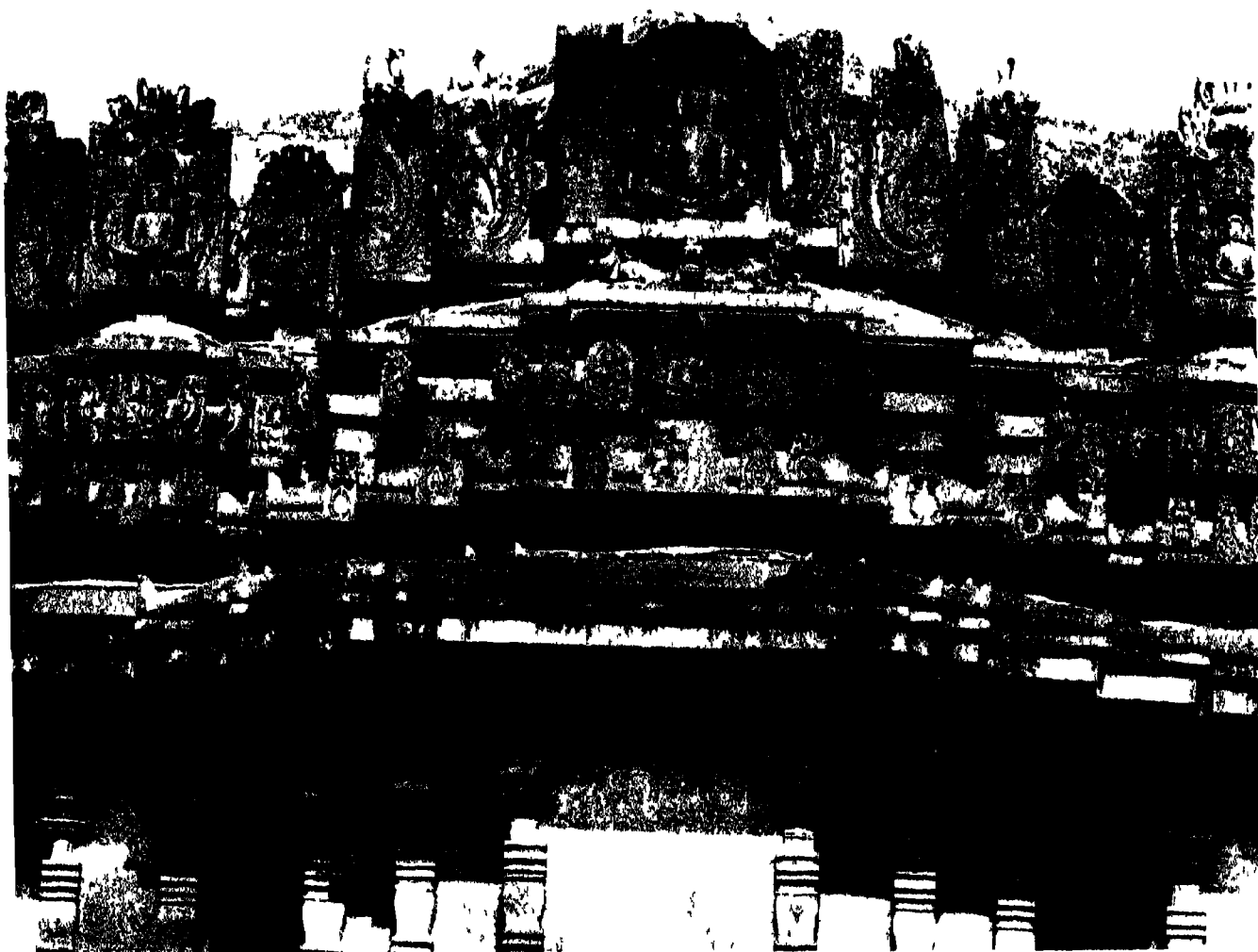
The pattern of the garment and the general treatment of the figure distinguish it as a very charming one

230 Seated Tirthankara
Chalukya, 11th century
A D Halebidu

231. Flutist, Hoysala, 12th century A D , Sravanabelagola

232 Male drummer, Hoysala, 12th century A D , Halebidu

233. Standing Tirthankara, Hoysala, 12th century A D , Halebidu

234. Standing Tirthankara, Hoysala, 12th century A D , Halebidu

235. Seated Pārsvanātha with *chaurī*-bearers Chālukya, 11th century A D , Chandragiri

236 Decorated portion of the lower part of the Jaina *basadi* in ruins, Hoysala 12th century A D , Halebidu

237 Gangā in salabhañjikā form, *Padmanidhi*, dwarf and Dvārapala all on door jamb guarding the doorway with *makara-torana*, Chālukya, 11th century A D , Jaina temple Harsur Gulbarga district

237

238 *Padmanidhi*, Rashtrakuta, 9th century A D Ellora

The typical charming dwarf with the lotus, source of treasure

239 Architectural details showing *kudu*, caryatids and other details, 10th century A D Humcha Shimoga district

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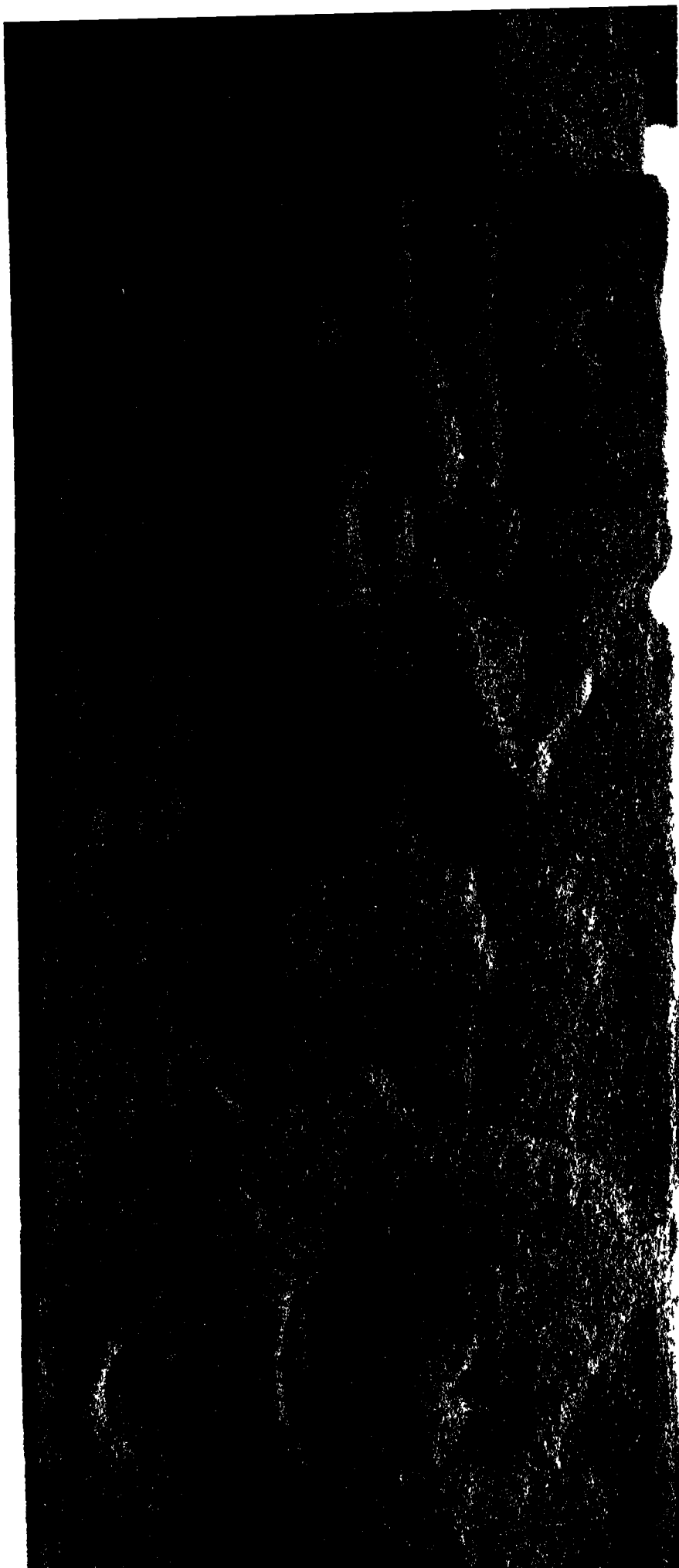
239

240 A tumbler climbing a pole, Vijayanagara 17th century A D Karkala The lower portion shows the view of *Gaja-vrishabha* combination of bull and elephant, late Vijayanagara 17th century A D Moodbidri

The combination of Gaja-vrishabha, elephant and the bull as composite figure to illustrate a pictorial pun or paronomasia is a favourite device of the sculptor and painter The idea is taken from a philosophical reference to an illusory vision

241 Musicians and dancers, drummers, pipers, vocalist and cymbal player, Chālukya 11th-12th century A D, Humcha, Shimoga district

242 Musicians and dancers drummers, pipers vocalist and cymbal player, Chālukya, 11th-12th century A D Humcha, Shimoga district

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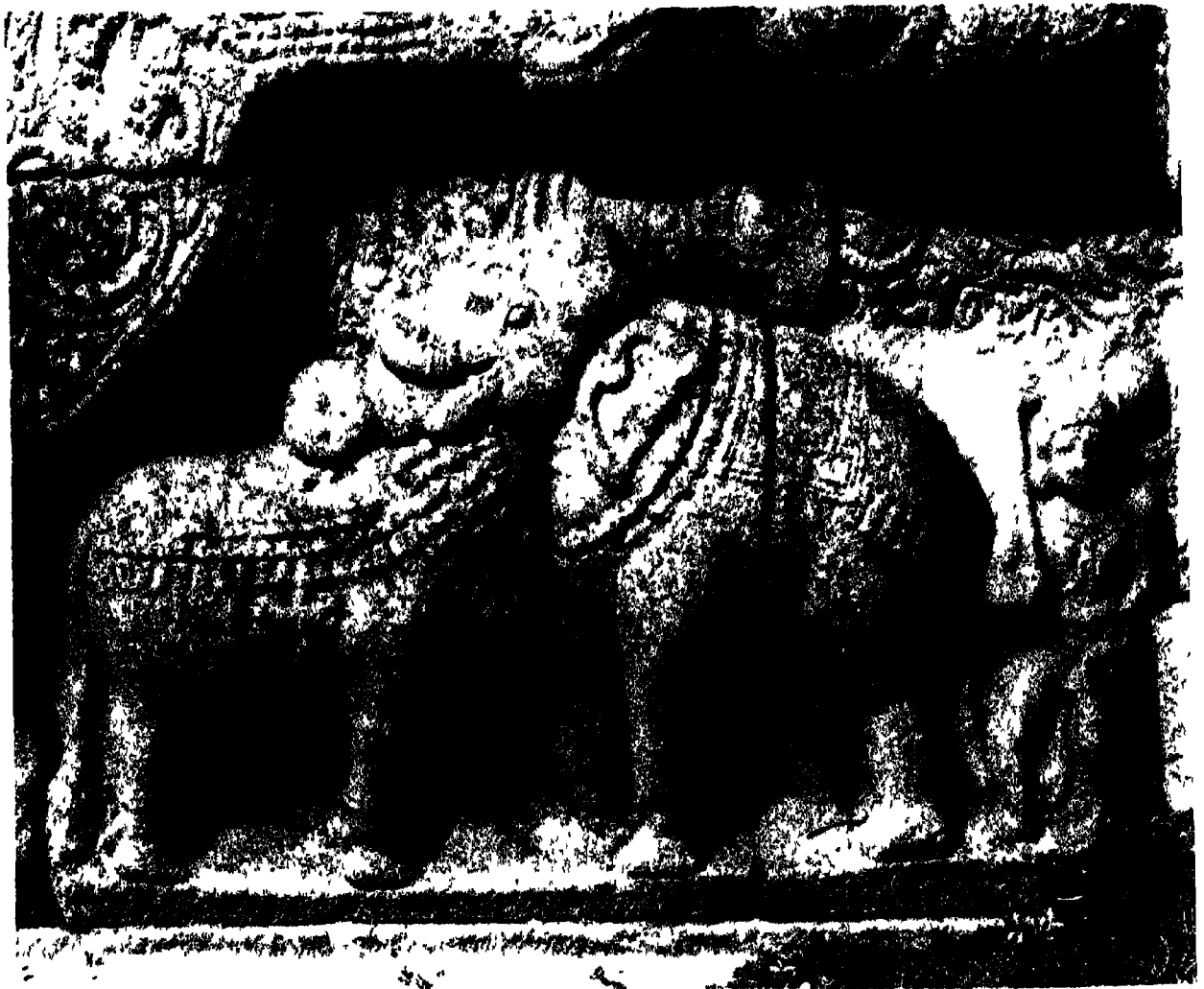
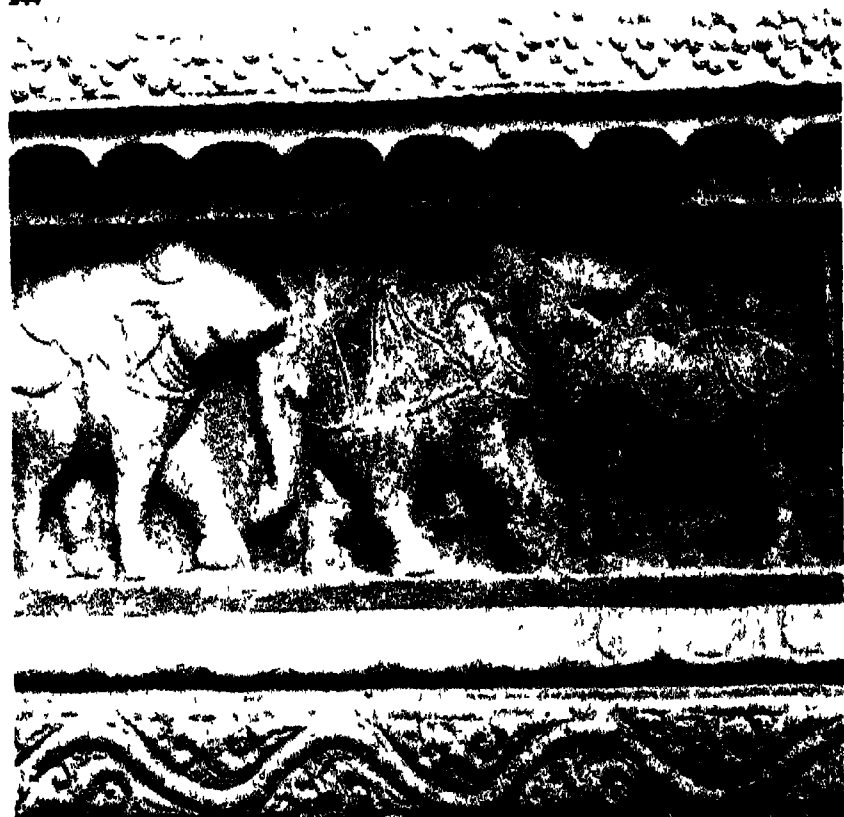
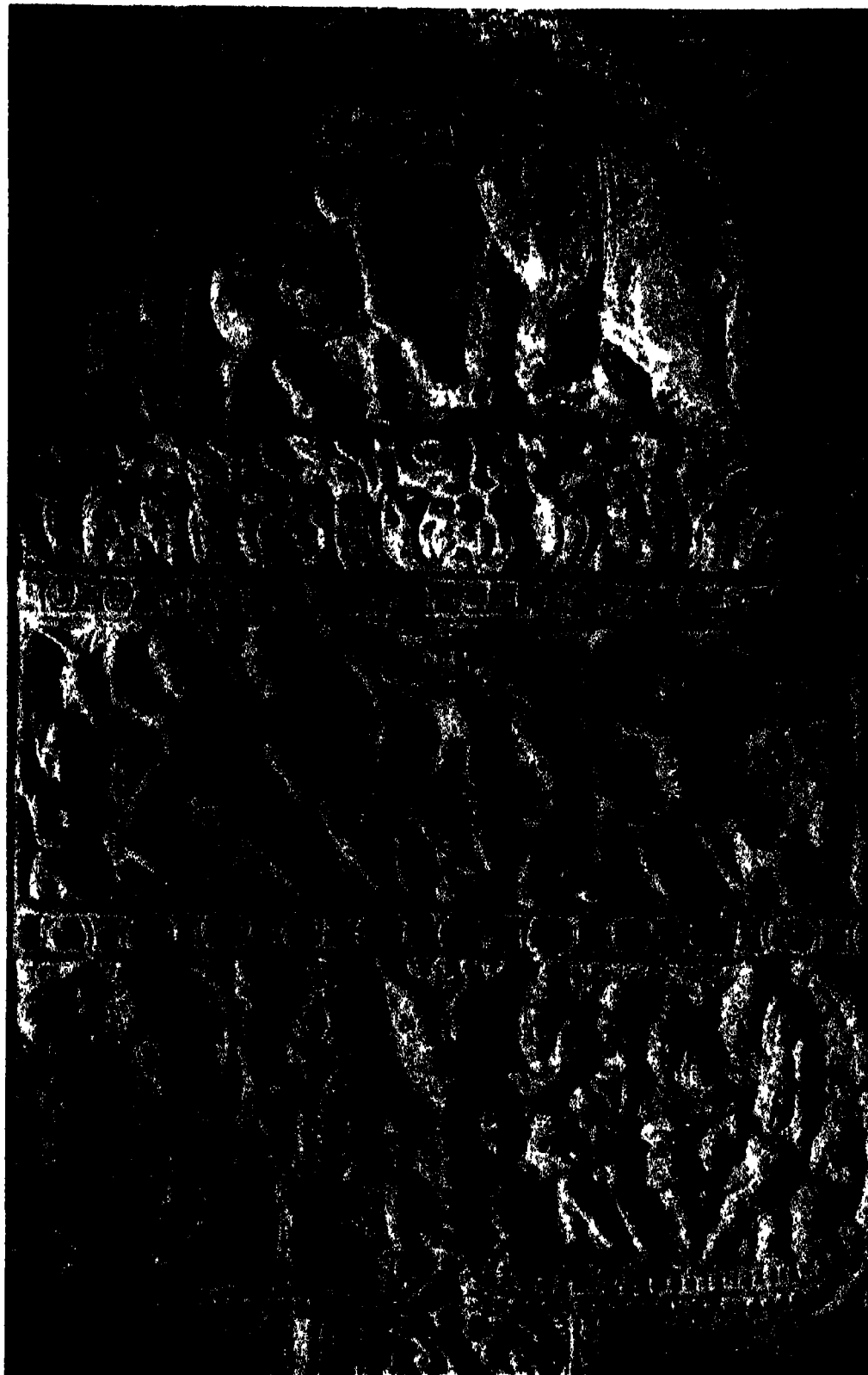

243 *Gaja-vrishabha*, combination of bull and elephant, Chola, 12th century A D , Dārāsuram

The theme as found in the Tamil area in Chola territory The popularity of the theme is almost universal which can be traced back to the Gupta age, as it even occurs at Deogarh The theme was so popular that it is found repeated by the Chola craftsman in a Śiva temple in Ceylon as pointed out by Coomaraswamy

244 *Gaja-vrishabha*, combination of the bull and the elephant, Vijayanagara, 16th century A D , Jalakantheśvara temple, Vellore, North Ārcot district

This is a fine example and continues the tradition from still earlier times

245 *Gaja-vrishabha*, combination of bull and elephant early Western Chālukya, 8th century A D , Virupaksha temple Pattadakal

This is an earlier example from the Karnātaka area

246

246 Seated Yakshī, Chālukya, 12th century A D, Humcha, Shimoga district

247 Seated Srutadevi Chalukya 12th century A D Humcha Shimoga district

247

248 Pārśvanātha with *chaurī*-bearers, Chālukya, Humcha Shimoga district

249

249. Adinātha with *chauri*-bearers, Chālukya Gulbarga

250 Yaksha Dharanendra or Ajita seated with *ardhayoga-patta* and his vehicle, the tortoise Parsvanātha temple Karur, Shimoga district

250

mouth of fantastic animal of creative fancy which is all a fantasy of a door jamb of the Jaina temple at Harsūr Individual themes of musicians and dancers for long friezes composed of drummers, pipers, vocalists, cymbal-players, those clanging larger ones and sounding tiny ones in tinkling resonance, as from Humcha, are all interesting themes handled with affection and devotion by the sculptor to make them live again to proclaim his glory The sculptor in Karnātaka never forgot any of the striking earlier themes handled by remote ancestors, several centuries away in time An interesting early Vijayanagara carving on a pillar from Karnātaka shows a tumbler climbing up a pole recalling the scene of the tumblers from a Bhārhut sculpture now in the Allāhābād Museum, and a *gaja-vrishabha*, combination of the bull and elephant, for an optical illusion of oneness, a pun or paronomasia in art, an ancient motif from Gupta times at Deogarh continued on in Bādāmī and Aihole by the Chālukyas and inherited by the Vijayanagara craftsman from the nearer predecessor of Chola times These and many others, irrespective of the faith or religion for which art was utilised to embellish the temples was freely availed of by the sculptor, whose privilege it was to interpret the spirit of the land more than details of faith

Later Chālukya sculpture is liberally represented all over the Karnātaka region From Humcha in Shimoga district hails a lovely seated Pārsvanātha with the *chaurī*-bearers, the snakehoods as charming as the anatomy of the figure, the arrangement of the triple umbrella and tree top vying with the grace of the attendants A seated Śrutadevī is no less inviting aesthetically The seated Ādinātha with elephant, seat, halo, umbrella, tree top and *chaurī*-bearers is a gem of a sculpture from Gulbarga and equally so is the garland offerer in *tribhanga* also in this Museum, another fine example of art

In front of the Pārśvanātha temple at Karūr in Shimoga district is a fine example of Yaksha Dharanendra (or is it Ajita?), with his vehicle the tortoise given at one end of the seat, seated with *ardhayogapatta* against his right leg In the Department of Archaeology at Mysore is the image of seated Sarasvatī from Krishnarājapeta in Mysore These two are more than a century later than the seated Ādinātha from Lakkundī now preserved in the K R Institute Museum at Dhārwār This clearly shows how elegant is the earlier phase of early Western Chālukya sculpture

With typical jewellery of the period, the *yajñopavīta* itself being combination of not only what is composed of threads of cotton strand but also of twirled pearl-strands beautified by a ribboned clasp, with charming necklet, *ardhayogapatta* and a halo not unduly large, a crown rather diminutive in size but still fitting the dwarfish figure of Kubera exceedingly well, is a sculpture so very lively in Western Chālukya style from the museum at Lakkundī in Dhārwār district There is an equally charming figure of Sarasvatī also from Lakkundī in the same Museum The exquisitely carved *chaurī*-bearer, gracefully standing in *tribhanga*, broken below the thigh, his crown so beautifully fashioned, wearing a striking elaborate necklet, *yajñopavīta* almost like a strand of *kaustubhas* all put together, an elaborately decorated delicate *udarabandha*, waist-zone in many strands fashioned with meticulous care, the fly-whisk itself with its wavy and fluffy part elaborately made out, is indeed most noteworthy This is indeed comparable to the flywhisk-bearer from Pattankudī in Belgaum district in a private collection, the most exquisite sculpture of its kind, in a way exceeding in elegance most sculptures of its kind of the earlier phase of late Western Chālukya art The *yajñopavīta*, the ribbon of the *yajñopavīta* itself, *udarabandha*, the different types of armlets on the

Continued on page 184

251 Kubera, Chālukya, Lakkundī, K R Institute Museum, Dhārwār

252. Adināthā, Chālukya, 11th century A D Lakkundī, K R Institute Museum, Dhārwār

252

251

253

253. Kubera with characteristic Chalukyan jewellery Western Chālukya, Lakkundī, K R Institute Museum Dhārwār

254 Sarasvatī Rāshtrakūta-Chālukya transition 11th century A D K R Institute Museum Dhārwār

254

255 *Chauri*-bearer in *tribhanga*, broken at the thigh K R Institute Museum, Dhārwar

256 Flywhisk-bearers, from Pattankudi, Belgaum district

This is probably the most beautiful of its kind

256

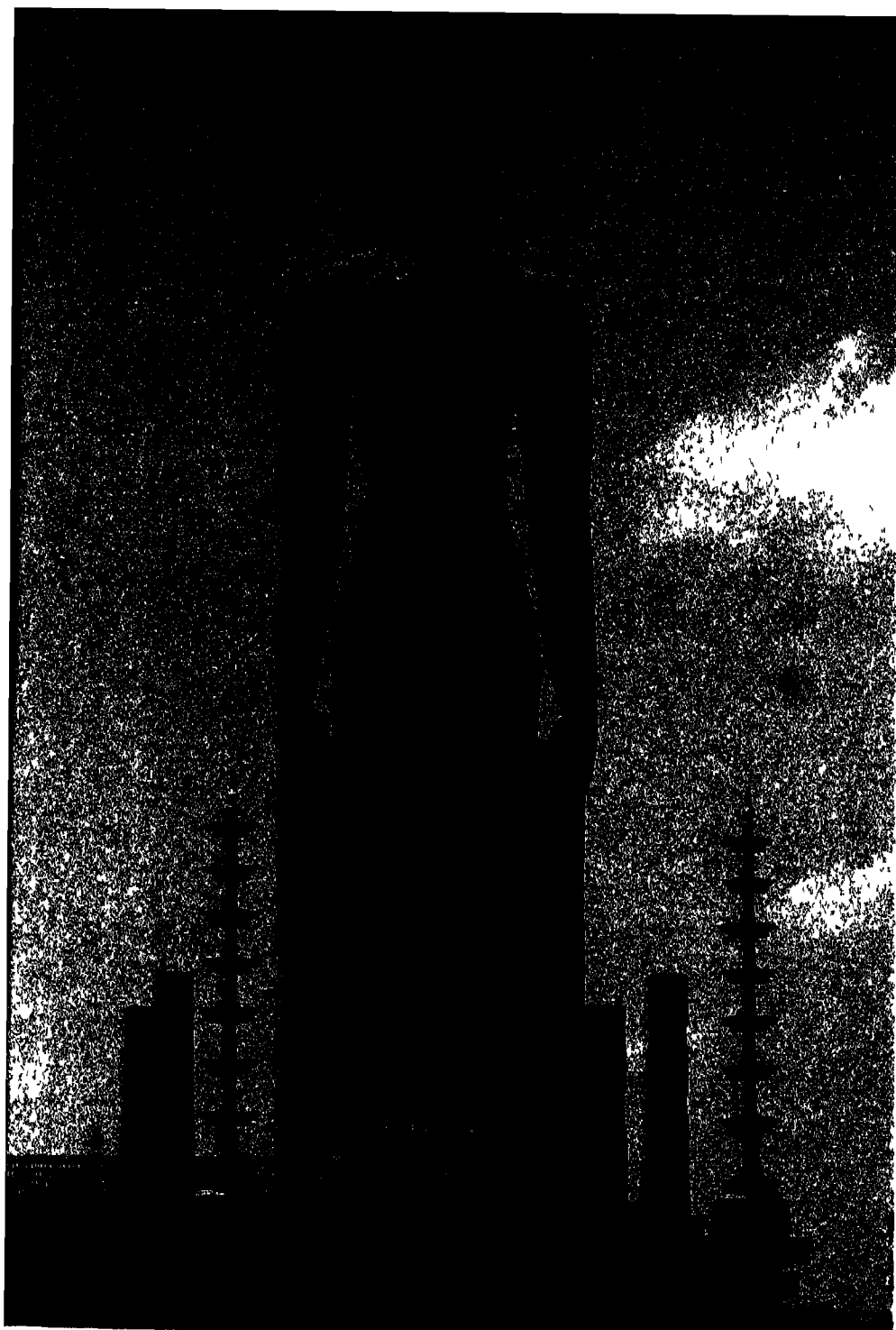
right and left arms, the shoulder tassel only to the right, the elaborate *makarakundala* on the ear, the crown, the waist-zone with its loops, and more than all, the delicate smile that plays on the lips of the figure, make it a masterpiece From Paṭṭankudī again hail other elegant carvings of great aesthetic charm like standing Pārsvanātha with Yaksha and Yakshī at his feet A Mahāvīra from Amminabhāvī flanked by Pārśvanātha and Supārśvanātha and the rest of the Tīrthaṅkaras around him and the Yaksha-Yakshī group cleverly composed in the best style of elegance comes up prominently for comparison as a remarkable example of the highest aesthetic workmanship

In the same style and with the same charm of workmanship is the carving in the local museum of seated Ādinātha from Sedum in Gulbarga district, with *chaurī*-bearers on either side of the elaborate back-rest, the triple-umbrella above, and elegantly composed In the same Museum and of the same date and elegance is an image of Pārśvanātha with the snakehoods over his head A *chaumukha* with standing Tīrthaṅkaras on all four sides with their respective Yakshas and Yakshīs at the feet and a shrine roof above is Ādināthа, almost enshrined in a miniature temple of the *pañchakūta* type as a *sarvatobhadrikā* from Stavanidhi in Belgaum district From Barguñji in Chikamagalur is a seated Pārśvanātha with *chaurī*-bearers which by its style of workmanship looks somewhat earlier than the early phase of late Chālukya almost, thus peeping into the last of the Rāshtrakūta phase A definitely late Western Chālukya carving is Ambikā seated from Chāmundarāya temple at Sravanabelagola, the tree, the lion, the child, all characteristically carved The tree as a canopy has been well conceived and executed Padmāvatī in *tribhaṅga* stance, in the Śāntinātha temple at Sadum in Gulbarga, though somewhat unfinished, lacking polish and still with the chisel marks before final polish, presents itself as a typical example of late Chālukya work In the same style but a little stiff is Ambikā also from the same temple and bearing identical unfinished appearance

The standing Tīrthaṅkara from Pattadakal, with a simple circular halo, but so elegant as to rouse admiration for the sculptor, who has succeeded in spite of his handicap in carving so bare a figure lacking every trace of ornamentation, and now in the site museum, is more to be assigned to a slightly earlier period, probably Rāshtrakūta than late Chālukya

Sravanabelagola being an ancient site has sculptural embellishment of various periods even upto the Nāyaka period The earlier architectural close up displaying exquisite sculpture from Chāmundarāya *basadi* can be compared with still later embellishment of the walls of the Śāntinātha *basadi* Several individual carvings of the Jaina pantheon of Chālukya and Hoysala contribution to art in Karnātaka deserve a special mead of praise

The entrance of the Chandragupta temple within the Kattale *basadi* has carved screens on either side of the door narrating the famous story of Bhadrabāhu's migration to south India with Chandragupta Maurya This is one of the most interesting series of panels beautifully composed by the sculptor to form a regular pierced window Architecturally, sculpturally, as an absorbing narration, interesting as a worthy adjunct of an elaborate entrance carved in *pañchalatā* mode, it is indeed something very striking as it appears to be definitely among the most noteworthy carvings of the place which is already rendered so famous by the single renowned monolith Gommateśvara

The earlier phase of Eastern Chālukya art is represented by a mutilated but fine sculpture of a seated Tīrthaṅkara from Biccavolu in East Godāvarī district The image from Peddatumbalam is a fine example of

257. Gommata colossus, Vijayanagara 17th century A D Venūr Karnātaka

These three colossi are the best known representations of Bāhubali and all of them are in the Karnātaka area

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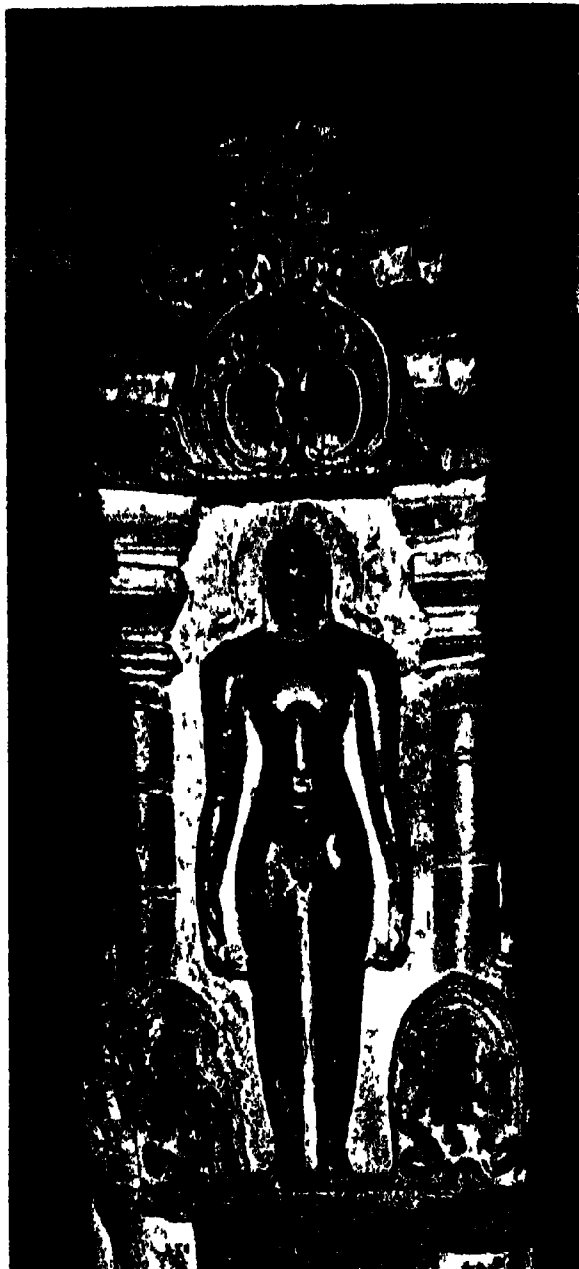
258. Complete large ceiling slab representing usual Dikpālas, Nolamba, 9th century A D , from Hemāvatī, Govt Museum, Madras

It is interesting to compare such Dikpālas on ceiling slabs which frequently occur in Chālukya mandapas in temples

259. The same with only Yama on his vehicle, the buffalo rushing, Nolamba, 9th century A D , from Hemāvatī, Govt Museum, Madras

260. *Chaumukha* with standing Tīrthankara on all the four sides, Chālukya, 12th century A D , Lakshmeśvara, Dhārwār

261. *Chaumukha* Chālukya, 12th century A D , Stavanidhi, Belgaum district

262. *Chaumukha*, Chālukya, 12th century A D , Stavanidhi Belgaum, district

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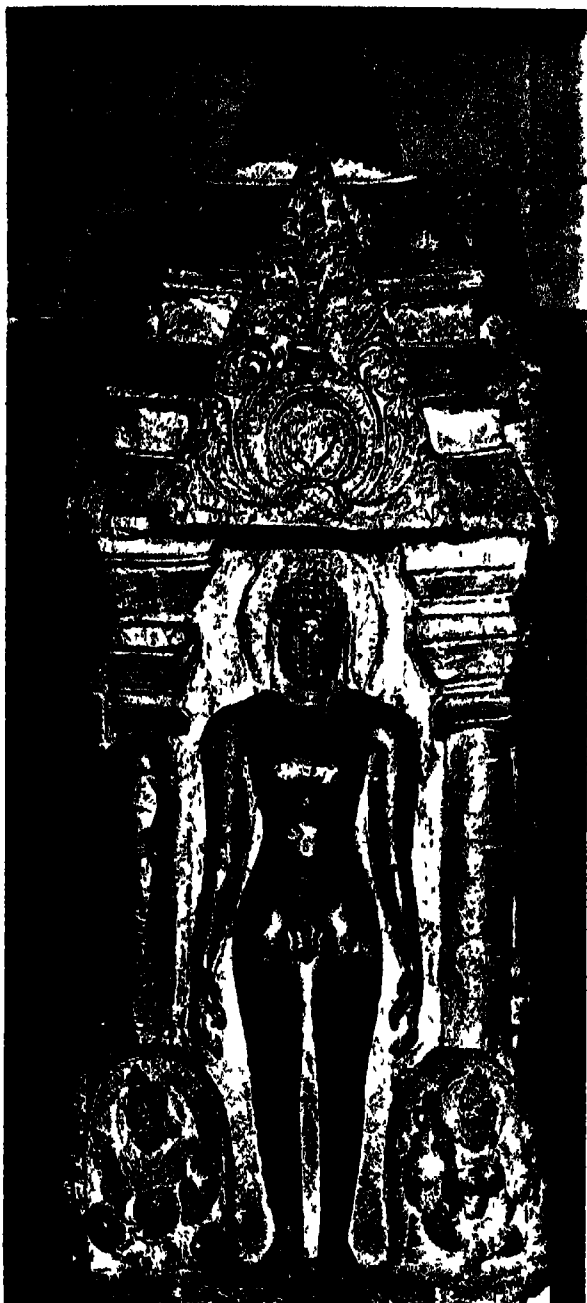
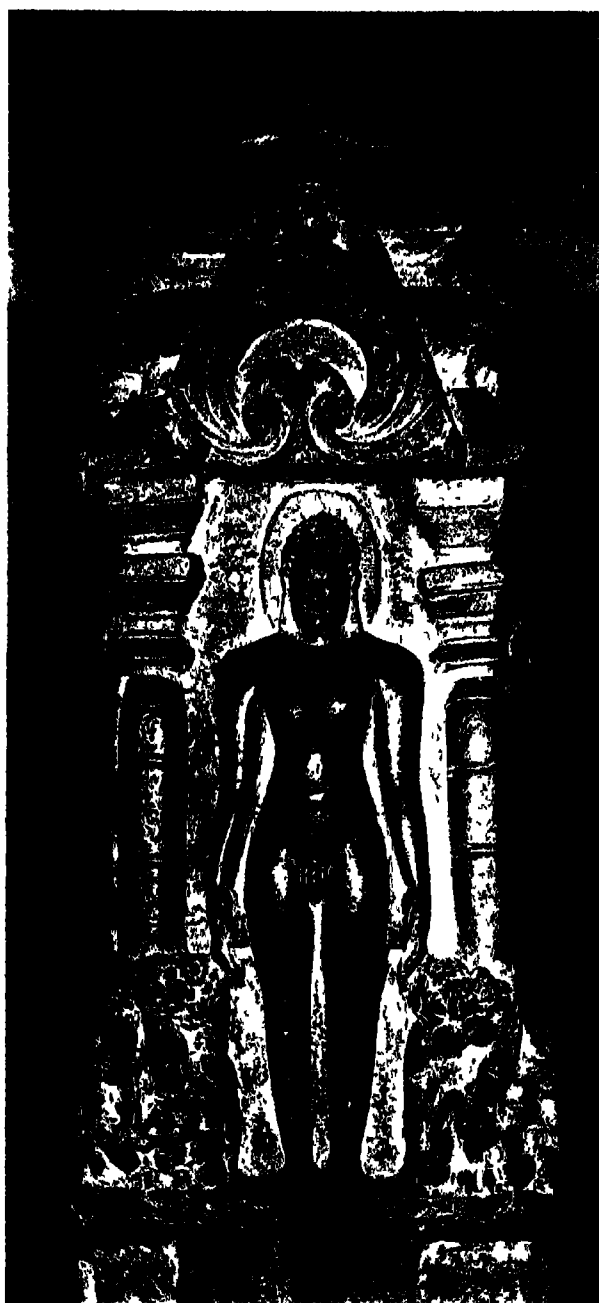

263. *Chaumukha*,
Chālukya, 12th century
A D , Stavanidhi Belgaum
district
Giving the four
Tirthankaras on the four
sides making a chaumukha

264 *Chaumukha*,
Chālukya, 12th century
A D , Stavanidhi, Belgaum
district

265 Chakresvarī, Rāshtrakūta 10th century A D , Betageri Dhārwar

266 Theme of *navanārī-kuñjara* on pillar, elephant composed of nine nymphs, Vijayanagara, 14th-15th century A D , Moodbidri

265

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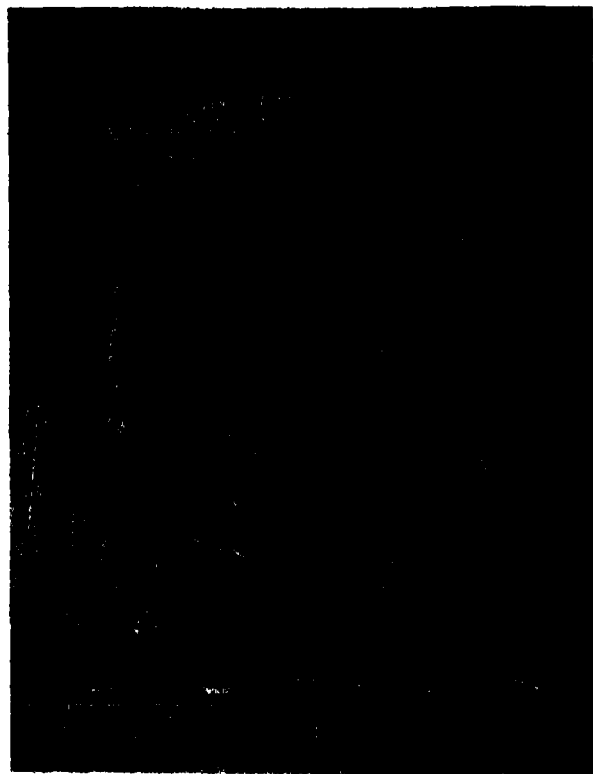
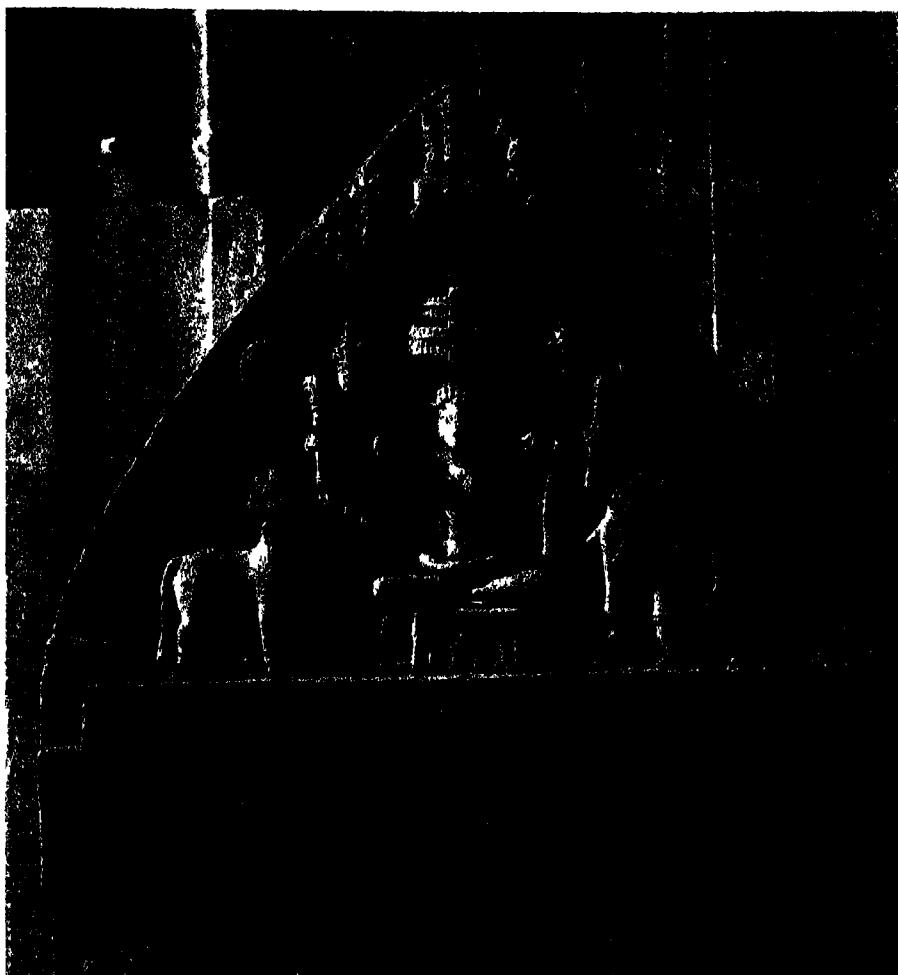

267 Close up of the top of sculpture of an inscribed stone, Hoysala 12th century A D , Jaina temple, Halebidu

268 *Mundapa* of Jaina temple with running elephant as balustrade for steps, Hoysala, 12th century A D , Halebidu

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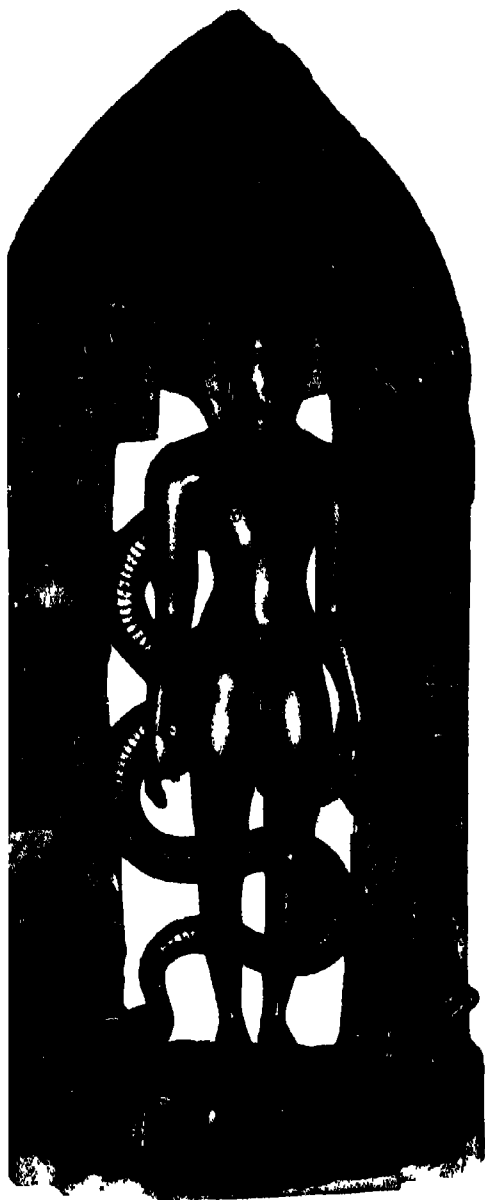
269 Tīrthankara Pārśvanatha with Yaksha and Yakshī, Chālukya 11th century A D, Pattankudī, Belgaum district

270. Ādinatha with *chauri*-bearers, Chālukya, 11th century A D, Sedum, Gulbarga

A fine example

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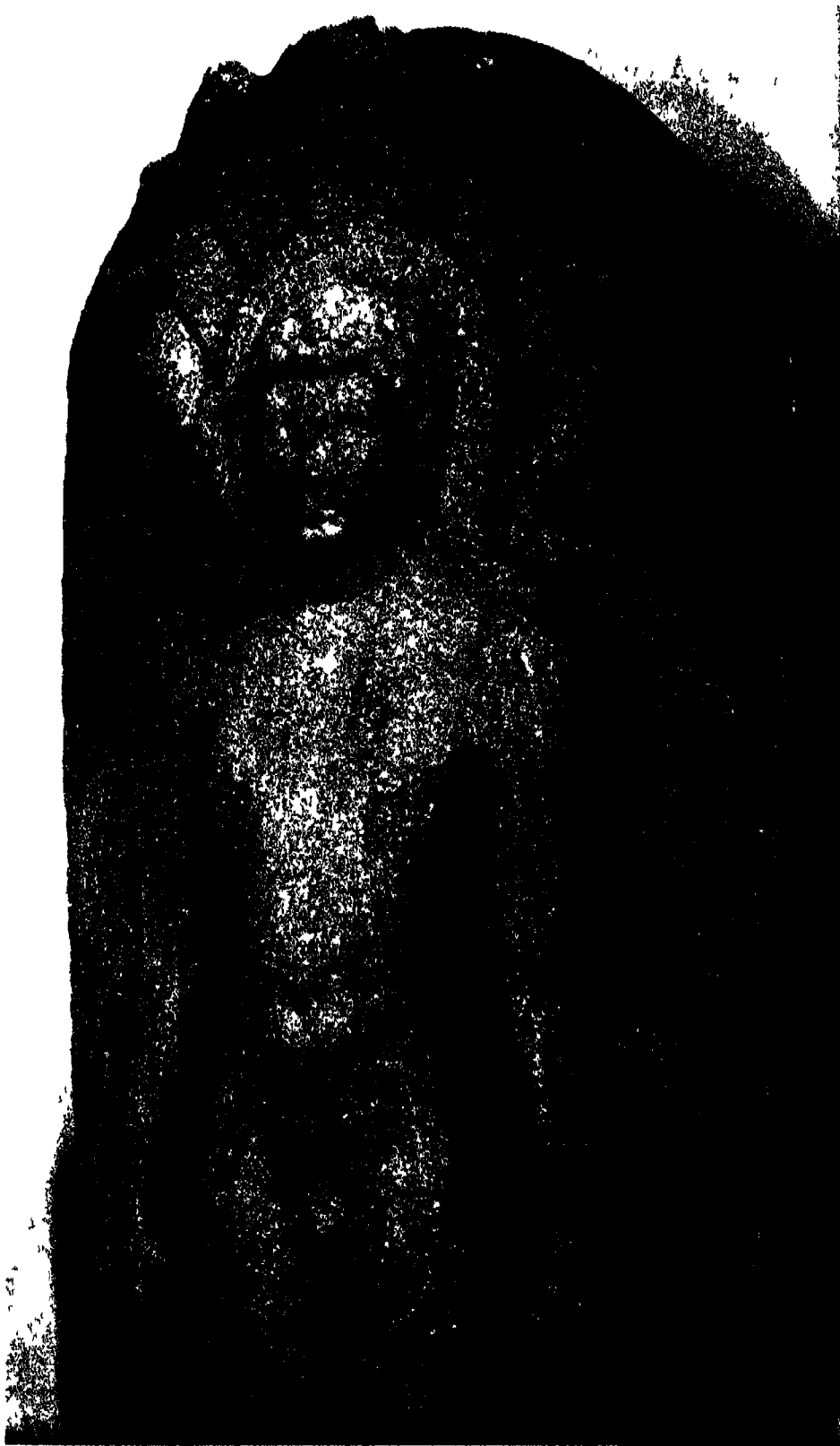
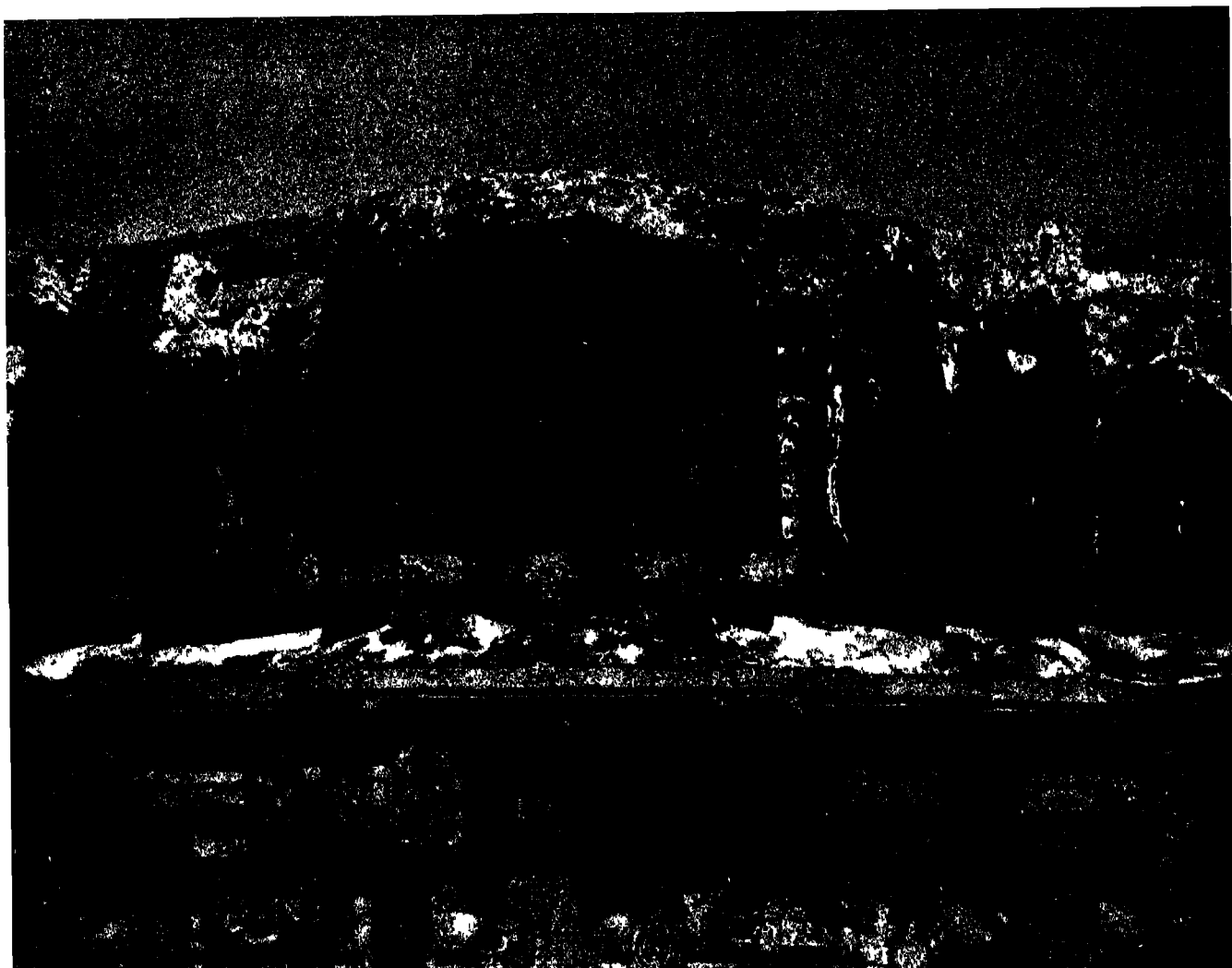
271 Pārśvanātha, Chālukya, 11th century A D , Gulbarga

272 Close up of the same giving clearer view of Yaksha and Yakshi, mermaids *Sankhanidhi* and *Padmanidhi* etc

273 & 274 Padmanidhi and Śankhanidhi, Western Chālukya 11th Century A D from Karnātaka Govt Museum, Madras *Both are remarkable*

miniature sculptures representing personified nidhis as dwarfs The latter is a typical Chālukyan form of the Śaṅkhanidhi, source of treasure

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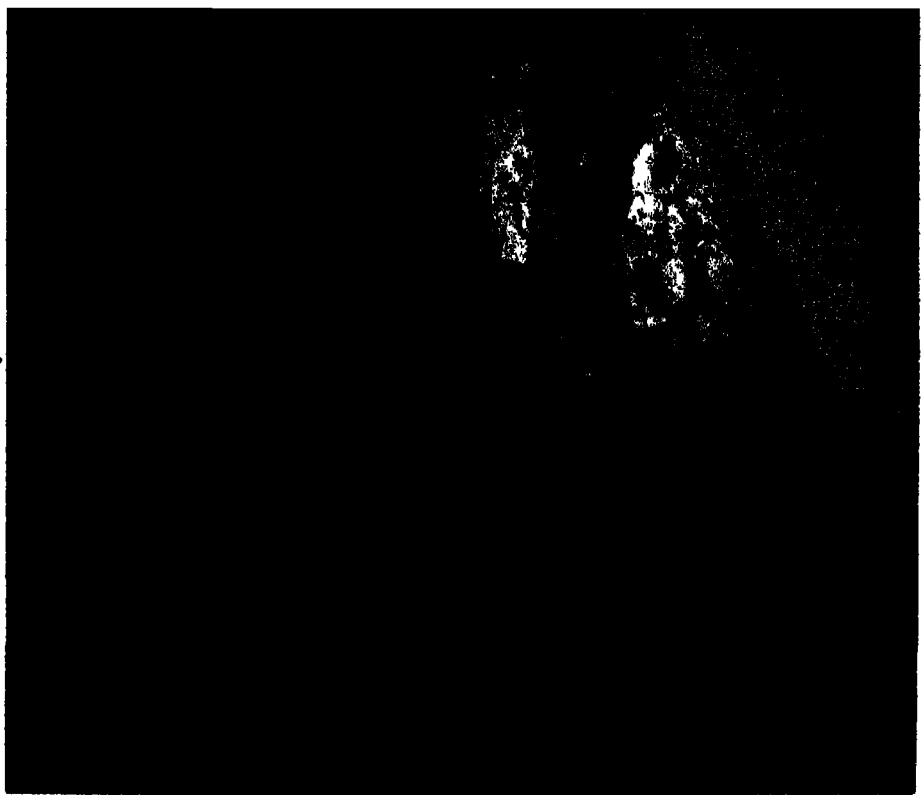
275. *Śankhanidhi*, Western Chālukya, 11th century A D, from Karnātaka, Govt Museum, Madras

This is a remarkably well done typical Chālukyan anthropomorphic form of the Śankhanidhi, source of treasure

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276 Seated Tīrthankara with attendant *chaurī*-bearers, early Eastern Chālukya, 8th-9th century A D, Biccavolu, Godāvari district

277. Seated Tīrthankara, with attendant *chaurī*-bearers, late Chālukya, 12th century A D, Peddatumbalam, Govt Museum, Madras

278. Standing Pārsvanātha with Yaksha and Yakshi Chālukya 11th century A D , Stavanidhi, Belgaum district

279. Entrance to Chandragupta temple within Kattale *basadi*, with elaborate carved entrance in *pañcha-latā* mode with the narration of the story on either side of Bhadrabāhu's migration to south India with Chandragupta Maurya late Chālukya, 12th century A D Śravanabelagola

280 Ambikā seated, late Western Chālukya, 11th-12th century A D , Chāmundarāya temple, Śravanabelagola

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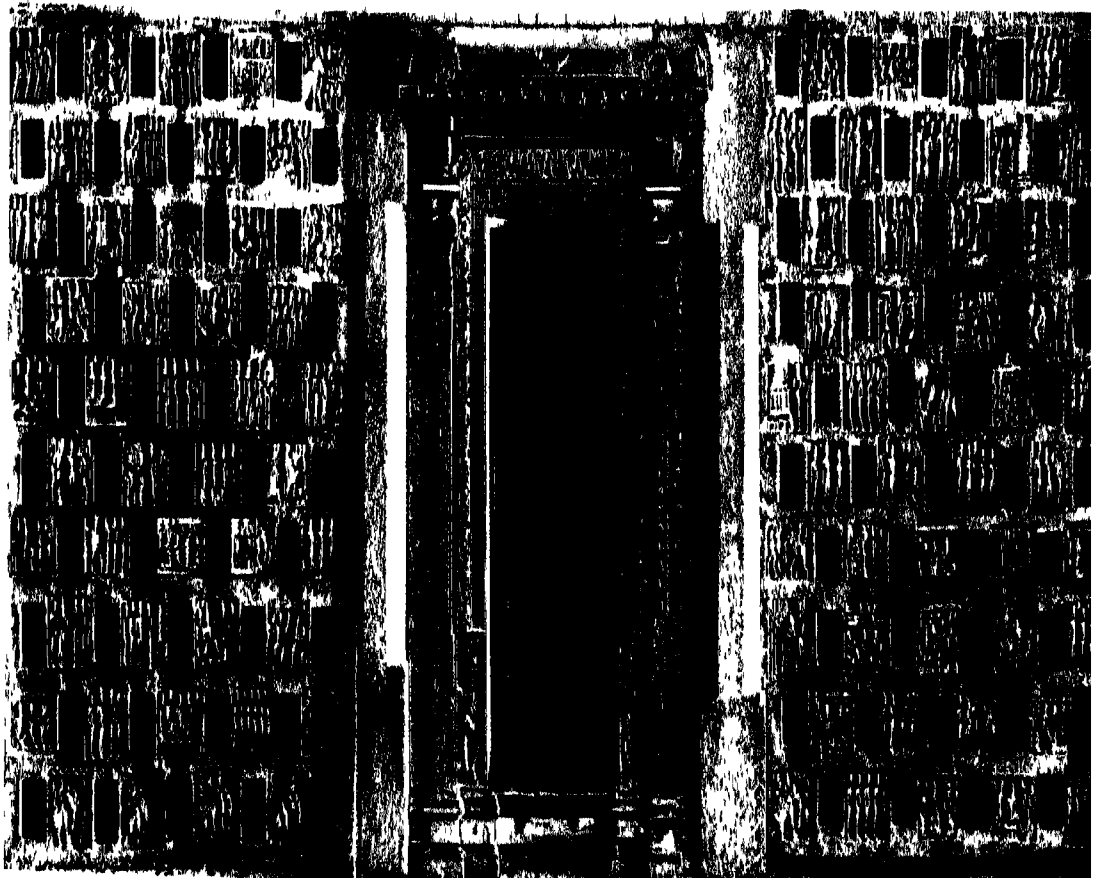
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281 Beautiful damsel and passionate monkey Hoysala Jaina temple, Śravanabelagola

282 Standing Parsvanatha, Western Chālukya 11th-12th century A D Penukonda

282A Close up of above

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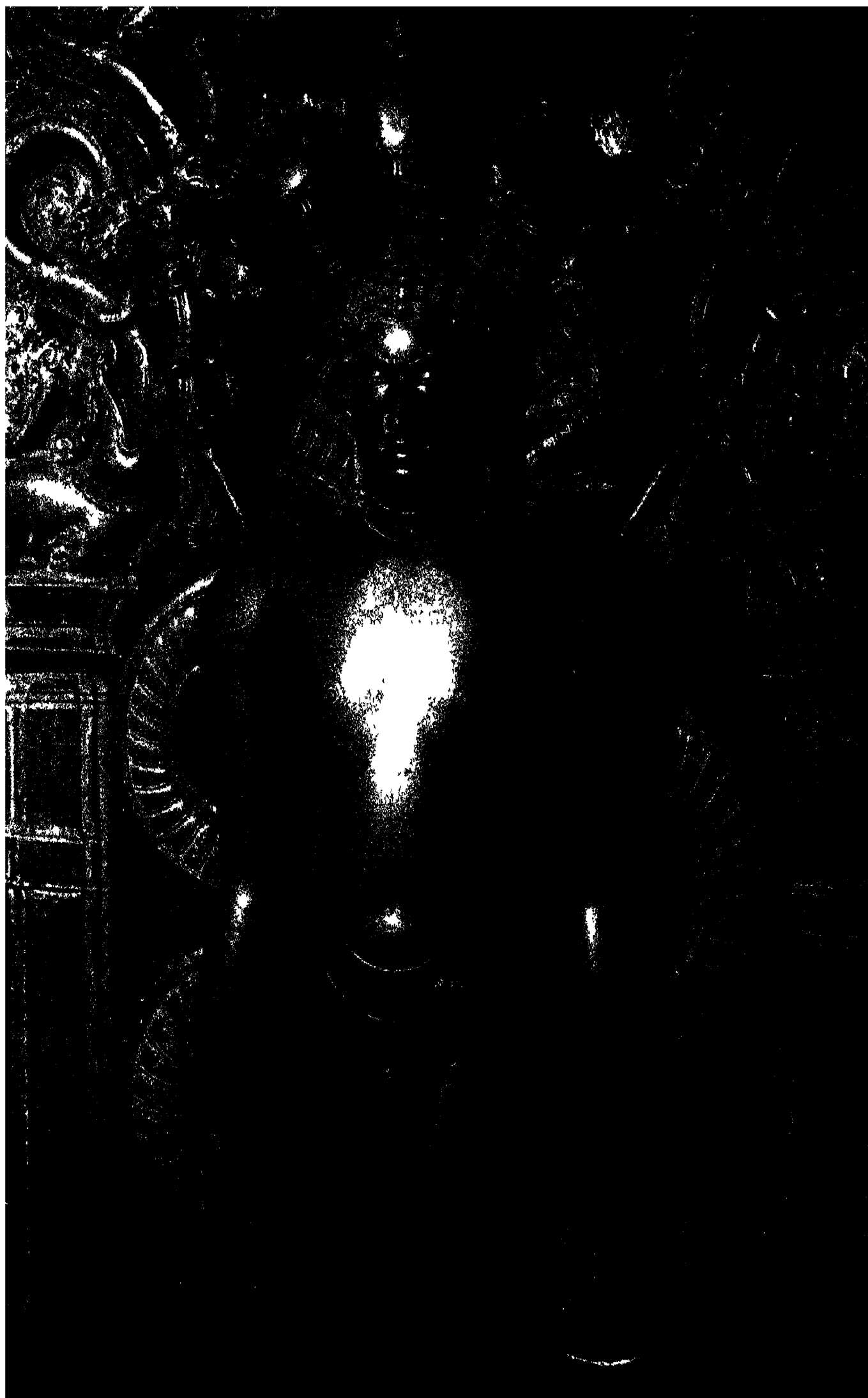
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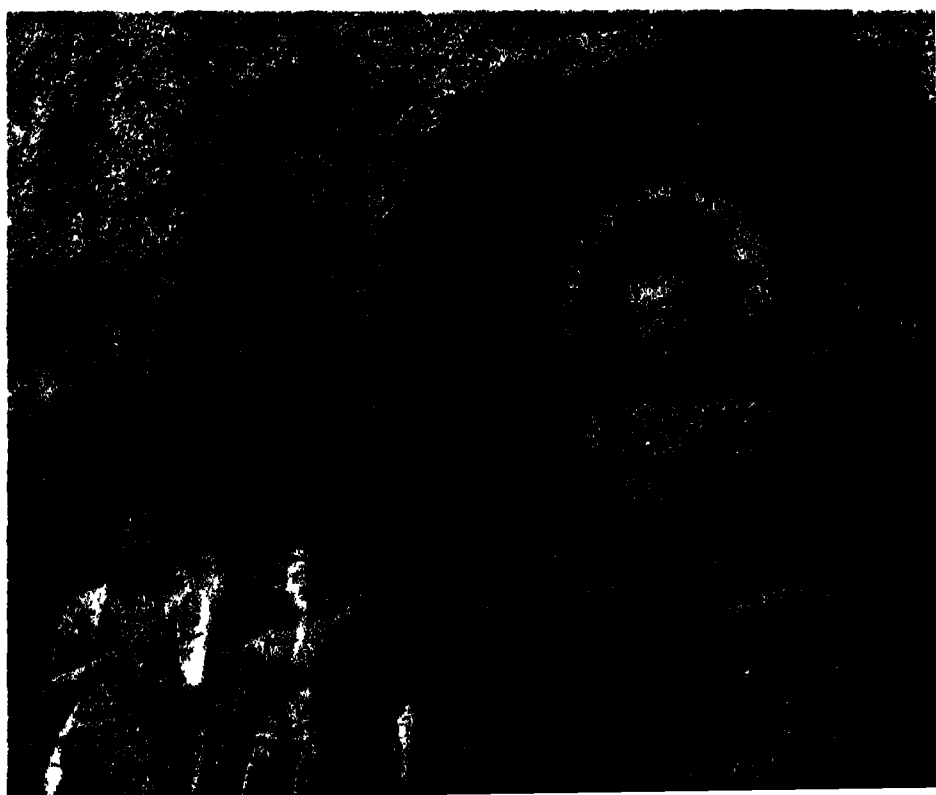
283. *Chaumukha*, Eastern Chālukya, 11th century A D , Bezwādā Museum

284 Seated Ādinātha, Eastern Chalukya, 8th-9th century A D , Rāmatīrtham

285. Rock-cut seated Pārśvanātha, with princely attendant and his consort, believed to be Mallamādevī and Betana, Kākatīya, 12th-13th century A D Hanamkonda

Chāḷukya work Striking examples of elegant Eastern Chālukya mode are the simple but effective seated Tīrthaṅkara from Golconda as well as the lovely early Pārśvanātha, both seated and standing from Vemulavāḍa An interesting group of rock-cut Tīrthaṅkaras at the farthest end of Āndhra in Śaṅkaram in Viśākhāpatnam district, now so very worn, and occurring in proximity to Rāmatīrtham where other Jaina carvings like standing Pārśvanātha, seated Ādinātha with his *jaṭās* and his cognizance, the bull prominent, in addition to other Tīrthaṅkaras and other images that have been found, point to the once flourishing stage of the faith in this part of Āndhra Pradesh, where the find of many Buddhist remains point to the popularity of the Buddhist faith as well, and more than all a rare catholicity of religious outlook

The image from Peddatumbalam in the Madras Museum is a typical example in pleasing light azure stone of a Western Chālukya work of the 12th century But the standing figure of Pārśvanātha from Penukonda in Anantapur district is unbeaten for its grace The proportions of the body, the grace in modelling the limbs, the proportions, the elegance even in the straight or *ṛju* stance, the arrangement of the curls on the head particularly nearer the forehead, the half-closed eyes, the chiselled eyebrows, the peeping smile on the lips, the clever execution of the ear lobes, the life-like group of the seven mouths of the reptile on its spread hoods, the graded zigzag curve of the unusual length of its body, the delicately ornamented single parasol in the place of the usual hackneyed triple umbrella and the charming composition of the foliage of the tree delicately merged in the pleasing *makara-torana*, is indeed a masterpiece

The *chaumukha* from the Bezwādā Museum, rather simple and austere, but with the triple umbrella emphasised to give it a special individuality, is an example of the Eastern Chālukya school in its later stage of development in style approaching the Kākatīya

Of the time of the later Chālukyas that ruled from Kalyāṇī and the Kākatīyas that ruled from Wāraṅgal should be attributed several rock-cut carvings as well as individual sculptures representing Jaina art in Āndhra Pradesh Thus there are rock-cut Tīrthankaras Pārśvanātha and Sambhavanātha at Hanamkoṇḍa, seated Mahāvīra with a princely attendant and his consort, hands clasped in adoration, representing, as it is believed, Mallamādevī holding umbrella for the master and her husband Betana the minister of the Kākatīya king Prola, immortalised as devotees in this sculpture

In Anantapur district there are Jaina vestiges and we know from an inscription that Irugole who served under the Chālukyas of Kalyānī pleased his wife Alūpādevī by encouraging the Jaina faith At Bhogapuram between Vizianagaram and Bhīmunipatnam there is a temple of Pārśvanātha built by Mannamā during the reign of Anantavarman Rājarāja At Amarapuram in Anantapur district the Brahma-Jinālaya for Pārśvanātha has a record of Alūpādevī graphically describing the repairs effected with interesting mention of its parts like the *śikhara*, *mahāmandapa*, *bhadra*, *lakshmī-mandapa*, *gopura*, *parisūtra*, *mānastambha*, *makara-torana*, etc The *mānastambhas* that abound in Kārkala are typical of the Jaina monuments and, like *dhvajastambhas* in Brāhmanical temples, they proclaim the Jaina association of the monuments they adore As already noted the temple construction in the South as in the North was according to the style of the period, of the region, and had nothing distinctive either as Brāhmanical or as Jaina In fact while there was no distinction in introducing Śaiva, Vaishnava and other forms of iconography in all the temples, there was also the introduction of Jaina

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286. Wooden architectural form of pillars, beams, raftors, eves and ceiling of roof, from Karnātaka 15th-16th century A D Moodbidri

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287 Rock-cut Sambhavanātha, Kākatīya, 12th-13th century A D , Hanamkonda
Top Half

288 Rock-cut Tīrthankara Parsvanātha, Kākatīya, 12th-13th century A D , Hanamkonda
Top Half

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289. Pārśvanātha, Western Chālukya, Hindupur, Anantapur district

290. Rock-cut Tīrthankara images, early Chālukya, 8th-9th century A D , Śankaram, Viśākhāpatnam district

291. Śālabhañjikā called *Madanakai*, Hoysala, 12th century A D, Jaina temple, Halebidu

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themes in Brāhmanical temples as seen at Śringerī in the Vidyā-Śaṅkara temple and vice versa Brāhmanical iconography in Jaina ones.

The Hoysalas who followed the later Chālukyas in the Karnātaka region were responsible for the several Jaina temples and carvings as at Halebidu, Kambadahallī and other places It has been already noted that though the Hoysala king Bittiga changed faith, his queen did not, and to the extent that she was not only a great scholar but a propagator of her faith, her consort was also a liberal-minded patron of every form of faith Thus we have the most important examples of sculpture and painting of the Hoysala mode and of his time at its best, the latter particularly a school so far unknown and unrepresented that will be described later

292 Beautiful damsel *Madanakai* and passionate monkey, Hoysala, 12th century A D Belur

The Hoysala mode of sculpture is famous in south India It is the best known and the most individualistic following the earlier Chālukya tradition Slowly the embellishment in Hoysala sculptures gained so much that the most charming figures are nevertheless drowned in ornamentation that prominently stands out Still, the earliest phase of Hoysala art, that of Vishnuvardhana's time, is so charming that it arrests attention Some of the themes chosen, which are common to all faiths, as are seen both in the Channakeśava temple and in Jaina temples at Halebidu, almost in identical grace and suggestive content in the language of the sculptor, are interesting for comparison

Three themes particularly stand out with special reference to the ephemeral nature of physical beauty which every faith has alike pointedly illustrated to guide the devotee to fix his mind on objects of more permanent value which should be his goal

How the mind is a monkey, attracted by the charm of feminine form, has been metaphorically put by Śaṅkara, the great philosopher of the eighth century, as roaming about in the wilderness of delusion, tramping on the firm hillocks of youthful feminine breasts, dancing with glee on the branches of trees of passion, amazing in speed and in an utter abandon Oh! my Lord Siva! mendicant beggar! I have a request Do me the favour of tightly tying up with the cord of intense faith my mind ever so fickle and bring it entirely under your control, *Sivānanda-laharī* The sculpture for this is of a fascinating damsel semi-nude whose physical attraction lures the monkey to jump on her in the extremity of passion, while she with a twig in her hand chastises it in terms of social etiquette and propriety, fully aware yet of her own alurements This is a sculpture that is as relevant in the saintly atmosphere of the Tīrthaṅkaras as in that of Śiva as an ascetic or Nārāyana in meditation The theme occurs universally The one from the Jaina temple at Halebiḍu should be compared with the *madanakai* bracket figure of the same theme at Belūr A charming version of this theme is on the *torana* of the Mukteśvara temple at Bhubaneśvar

The other one is the impermanence of physical beauty, however charming it may be, and how the longing for enjoyment should also be reckoned against the sure danger of disease in the extremity of addiction to physical pleasures The scorpion at the feet of the charming damsel emerging from her bath, almost nude and just pulling her garment to cover herself, is nearly exposed Her physical charms no doubt appeal to a deluded gaze but the charm itself is alike a scorpion sting, a parable so often used in India to represent the pinch of hunger, the danger of disease, the most fearful of any torment arising out of excess of passion This is a *madanakai*, the most charming probably from Belūr, again a common theme In this context, the description in the *Mahābhārata* of the body ever so beautiful even physically, is, after all, a modicum of flesh, an abode of worms and filth, forgetful of all the attention paid to it by the

very possessor of that charm, covering itself with filth sooner than it is cleansed, rousing up hunger as quickly as it is fed, and there is naturally the sage comment, how foolish is the human in his inordinate attention for such a shameless beauty

Yet another is the beauty with the mirror As evanescent as the image of beauty in the mirror is even the youthful beauty itself The parable of the 'image in the mirror' is a favourite of Śaṅkara Realisation of the essential makes one discard the evanescent All these most welcome themes of didactic teaching are of the utmost value to clearly impress on the human mind the essentials of ethical life dispelling all illusions that sidetrack one on the highest goal of life Jaina art has freely used such themes appropriately for creating a physical background for the highest moral code of life which has been as much the ideal of Jaina faith as of Buddhist and Brāhmanical The sculptor, naturally, could excel in its portrayal, choosing delicate welcome themes all the easier to impress the idea

In Karnātaka it was more frequent than in the Tamil area for the sculptors to reveal their names better to understand their personality through their work It cannot be denied that there are names like Ravi, the architect of the Chola apsidal shrine of Śiva at Tiruvottiyūr near Madras, who was proficient in the theory and practice of several texts of architecture and art Similarly yet another reveals himself as Parameśvara, a late Pallava architect of the ninth century A D , who specially designed and executed the temple at Uttaramerūr following a particular text of architecture One of the greatest sculptors, patronised by Pulakeśin's brother Kubja Vishnuvardhana, who ruled from Vengī, has

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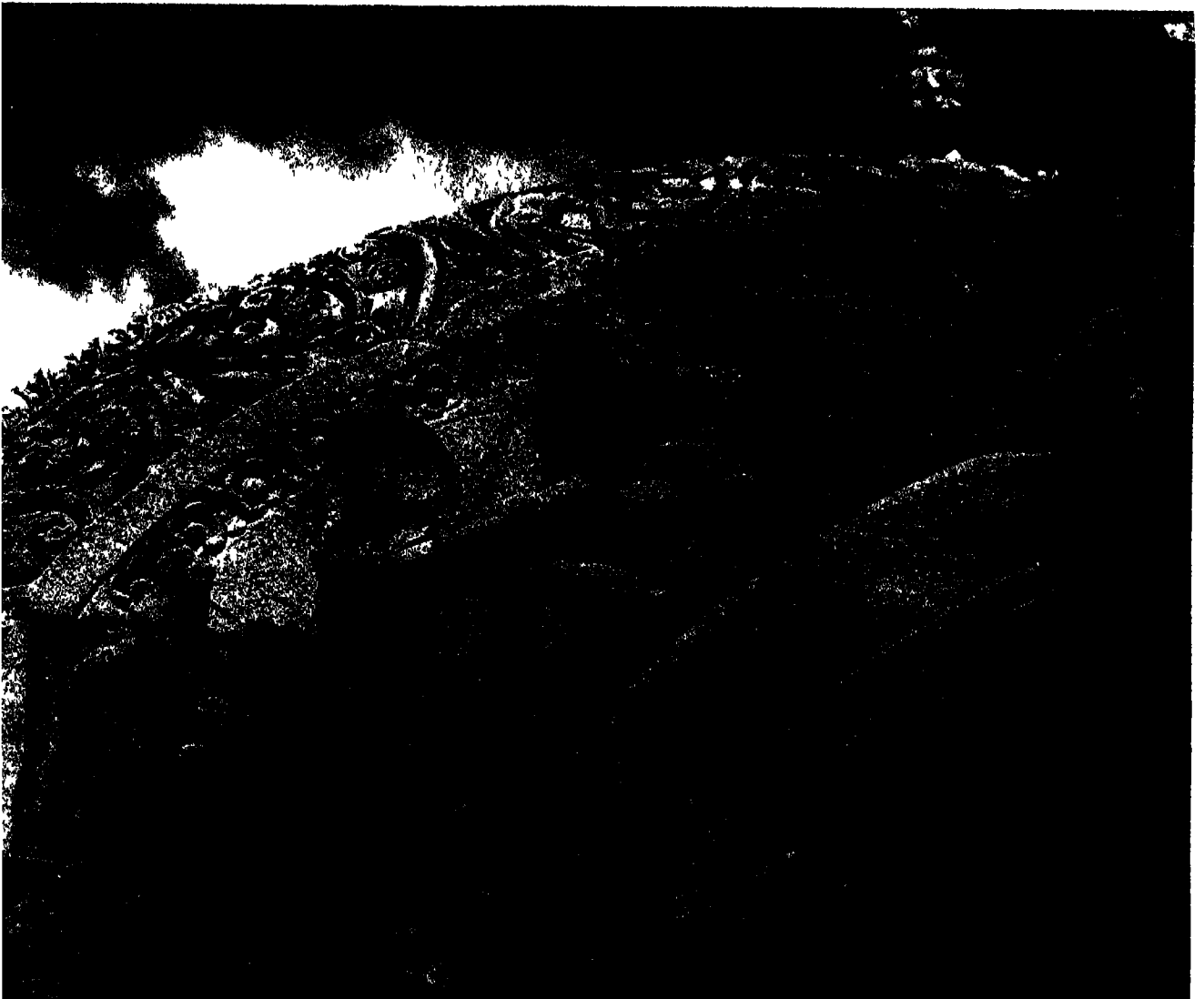
293 The same theme of the beautiful damsel and passionate monkey decoration from *torana* of Mukteśvara temple Eastern Ganga, 9th century A D , Bhubaneśvara

294 Beautiful damsel and passionate monkey, Hoysala, 12th century A D , Lakshmīnarasimha temple, Nuggehallī, Hassan district

295 Beautiful damsel *Madanakai* and passionate monkey bracket figure Hoysala 12th century A D Belur

given his name as Guṇḍaya on the back of the monolithic *dvārapāla* from Bejwādā, now in the Government Museum, Madras

A late Chālukya sculptor Sovaraśi could entwine forms of elephant, lion, bull and many such others among the early Kannada letters he could incise in inscriptions, and challengingly recalls his competence by openly questioning whether any could madly compete with such a sculptor as himself Judging from the forms in an inscription incised by him with patterns of swan and peacock deftly entwined in letters it has to be accepted he was not exaggerating his skill A master architect of the temple at Ittagi, also in Karnāṭaka, has shown excellent figure carvings and exuberant design-work in a temple that entitled him to style himself as a master, but instead of extolling himself personally, he has styled the temple, his creation, an emperor among temples, *devālaya-chakravartin*, as given in the inscription here

The Hoysala temples as at Belūr, Somanāthpur, have several sculptures giving not only names of the sculptors but also their attainments in their field At Belūr, there are several names of sculptors like Chāvana, Dāsoja, Malliyana, Padari Malloja, Chikka Hampa, Keñcha Malliyanna, Masada and Nāgoja, *birudarūvāri-gandala-badiva*, 'smiter of the crowd of titled sculptors' is a title of Dāsoja, while his son Chāvana is *birudarūvāri-madanamaheśa* 'a Śiva to the cupids, titled sculptors' He had also an additional title of *machcharipa-rūvāriśarabha-bherunda* '*bherunda* to the *śarabhas*, rival sculptors' Chikka Hampa was Tribhuvanamalladeva's sculptor and therefore the king's own and bore the title *machchharipa-rūvārigalaganda* 'champion over rival sculptors' Malliyana, 'a tiger amongst sculptors', was *rūvāripuli* He was another of king Vishnuvardhana's favoured sculptors and styled himself *machchharipa-biruda-rūvāri-giri-vajradanda* 'thunderbolt to the mountains, rival titled sculptors' Some of the sculptors mentioned themselves as the pupils (*māni*) of famous masters One such master Tribhuvanamalladeva is mentioned by his disciple

At Somanāthpur, there are names like Bāliah, Marana, Nañjiah, Chaudiah, Bomma, Lohita, Chāmaya, Mallitamma, Masantimma and others inscribed

This has been a trait all over and we know that the great votary of Sarasvatī, emperor Bhoja who established an image of the goddess of learning in his university at Dhārā commissioned the *sūtradhāra* Manathala, the son of Sahira, who has the inscription on the pedestal giving who created it, *sūtradhārasahirasuta-manathalena ghatitam*

The temples all over were built by the same great and famous architects whether Brāhmanical, Buddhist or Jaina It is thus clear that some of the great masterpieces in the Jaina temples at Somanāthpur, Śravanabelagola, Halebidu and other places should have been by some of these famous sculptors, but as it was not invariably the practice always to give their names, we cannot pointedly say who exactly did what, though, from the style, charm and other features we know that queen Śāntalā could have chosen those who did so well at Belūr, and it cannot but be that some of them had their hands in creating the masterpieces of Hoysala sculpture in the Jaina monuments as well

In Kerala and the southernmost part of Karnātaka, the type of architecture is peculiar and characterises this part of the country, distinguishing it from the rest of even south India. The earliest form of wooden architecture giving ample scope for exquisite carving of the pillars, beams, rafters, ceiling of the roof particularly in *mandapas* or pillared halls, and long friezes under the eves, is all remarkably well portrayed in this part of

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296. Nude beauty emerging from bath, *Madanakai* bracket figure, Hoysala, 12th century A D , Belūr

The scorpion at feet suggests disease and decay and the sting of physical pleasure

297. Nude beauty emerging from bath, *Madanakai* bracket figure, Hoysala, 12th century A D , Jaina temple, Śravanabelagola

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the country In fact, if the carvers of Vidiśā more than two thousand years ago were famous for ivory work, these carvers here are equally famed for their excellent wood-work This wood-work was so valued that, as the torrential downpour in the monsoon season so threatened the delicate carvings, that a special protection for the ends of the beams and rafters was provided by metal carvers These were the rafter-shoes so famous in Kerala and in the South Kanara district Metal covering for roofs, sometimes completely burnished with gold leaf as in Chidambaram and Śrīrangam, have made the *vimāna*, *sabhā*, or *śālā*, gleam and invite the pilgrims from quite a long distance

It is interesting in this context of wooden architecture, exactly simulated in stone work in the earlier stages, as seen at Mahābalipuram and in earlier caves, that it had caught the imagination of carvers The charm of the wood work, delicacy of carving and scope for embellishment in the magnificent pillars and their capitals or *bodhikās* supporting carved beams continued to fascinate The pillars, particularly alternating in cubical and octagonal parts, provided such fantastic themes as what is known as the *navanārīkuñjara*, an elephant composed of nine beautiful nymphs composed to suggest animal anatomy, and similarly *pañchanārīturaṅga* or

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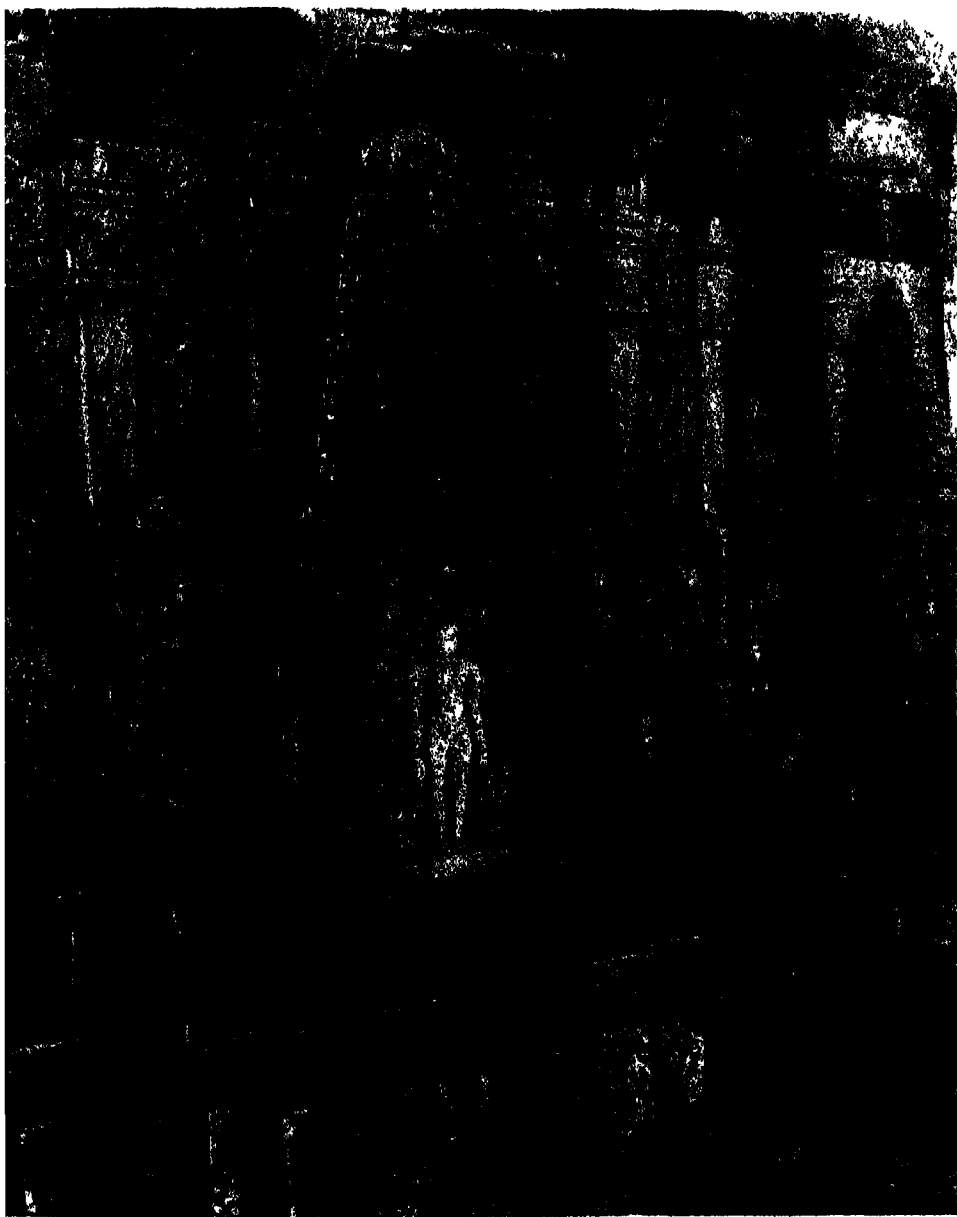
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298. Beauty with mirror *Madanakai* bracket figure, Hoysala, 12th century A D , Channakesava temple, Belūr
To suggest the ephemeral nature of life as in a mirror

299 Beauty with mirror Hoysala, 12th century A D , Jaina temple, Śravanabelagola

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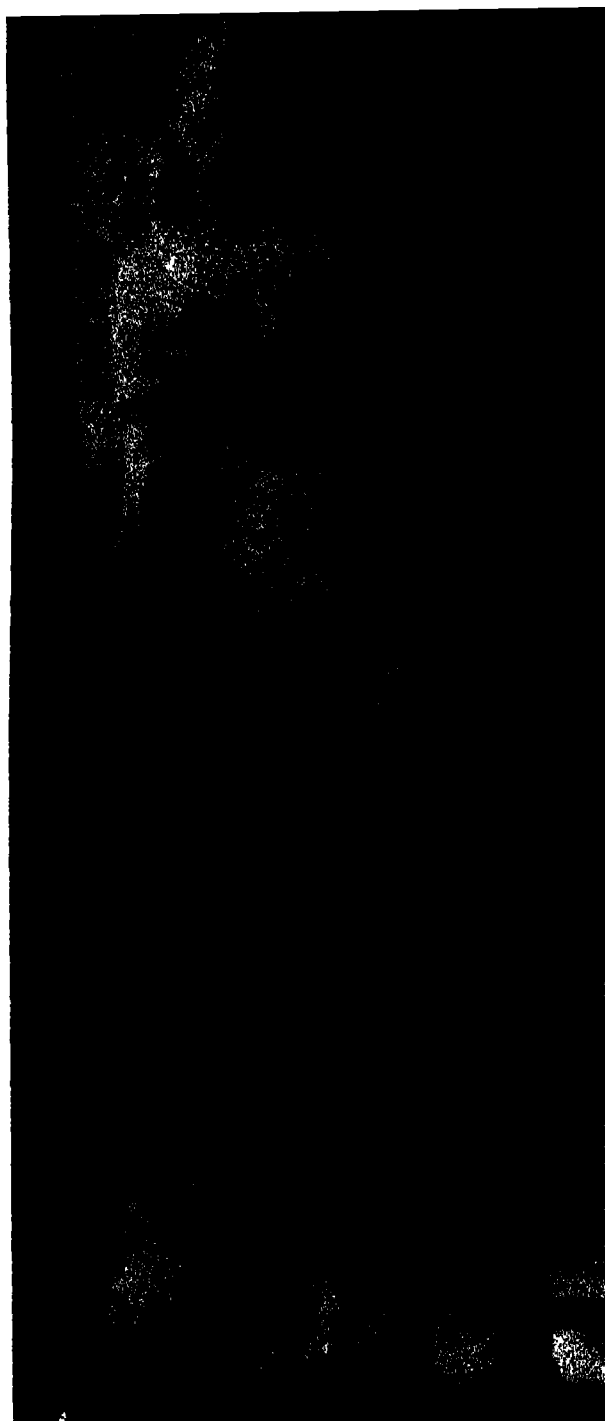
300 Beauty and parrot, Hoysala 12th century A D , Belūr

301 Beauty with mirror from the rail of Jaina *stupa*, Kushāna, 1st century A D , from Kankālī-tīla, Mathura, now in the Indian Museum, Calcutta

302. Beauty and parrot, Hoysala, 12th century A D , Sravanabelagola

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303. Beauty and parrot, Kushana, from the Jaina rail, Kankālī-tīla, Mathurā

304. Architectural form of pillars, beams, rafters, eaves, and ceiling of roof, from Karnātaka 15th-16th century A D , Moodbidri

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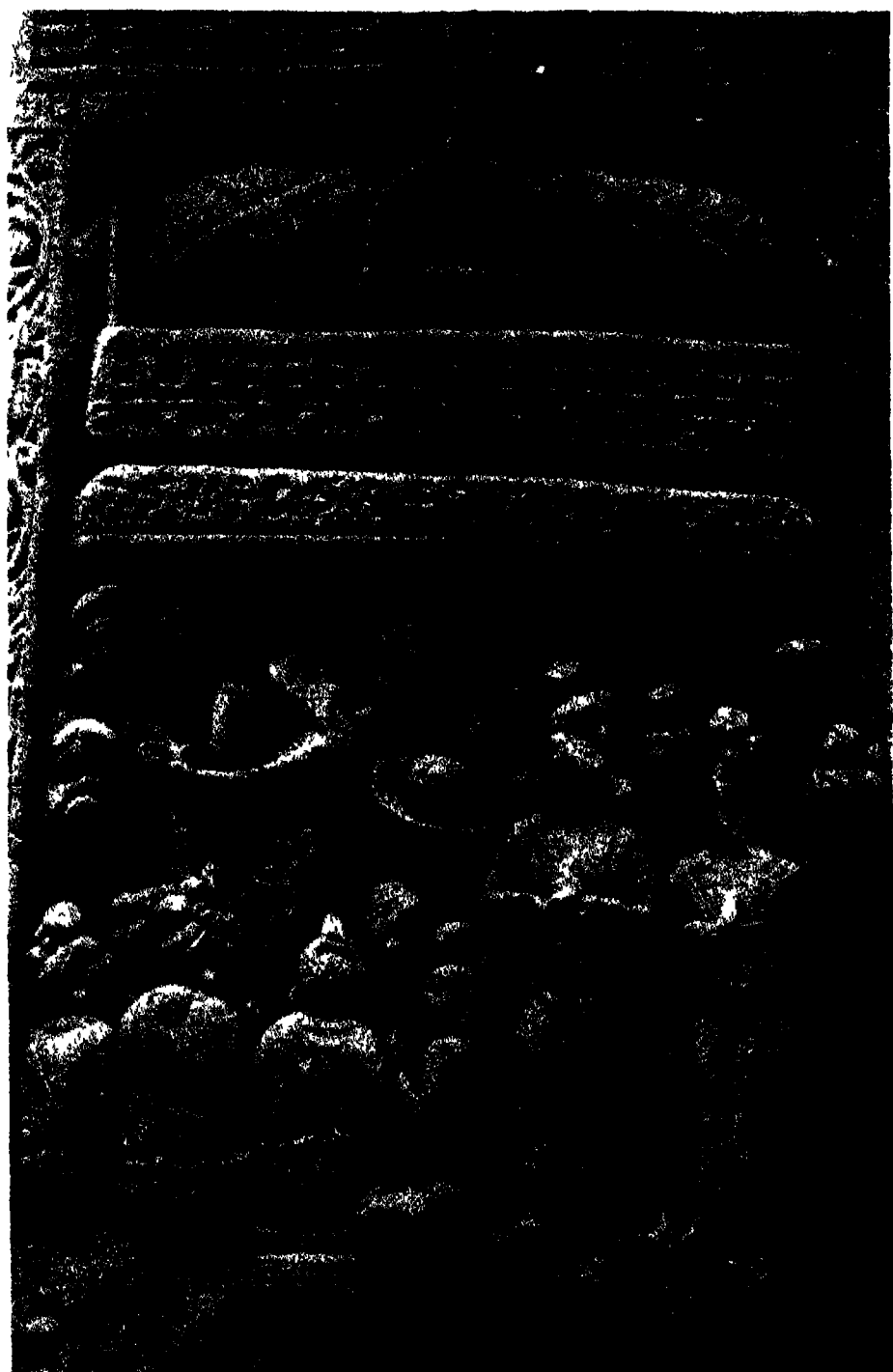
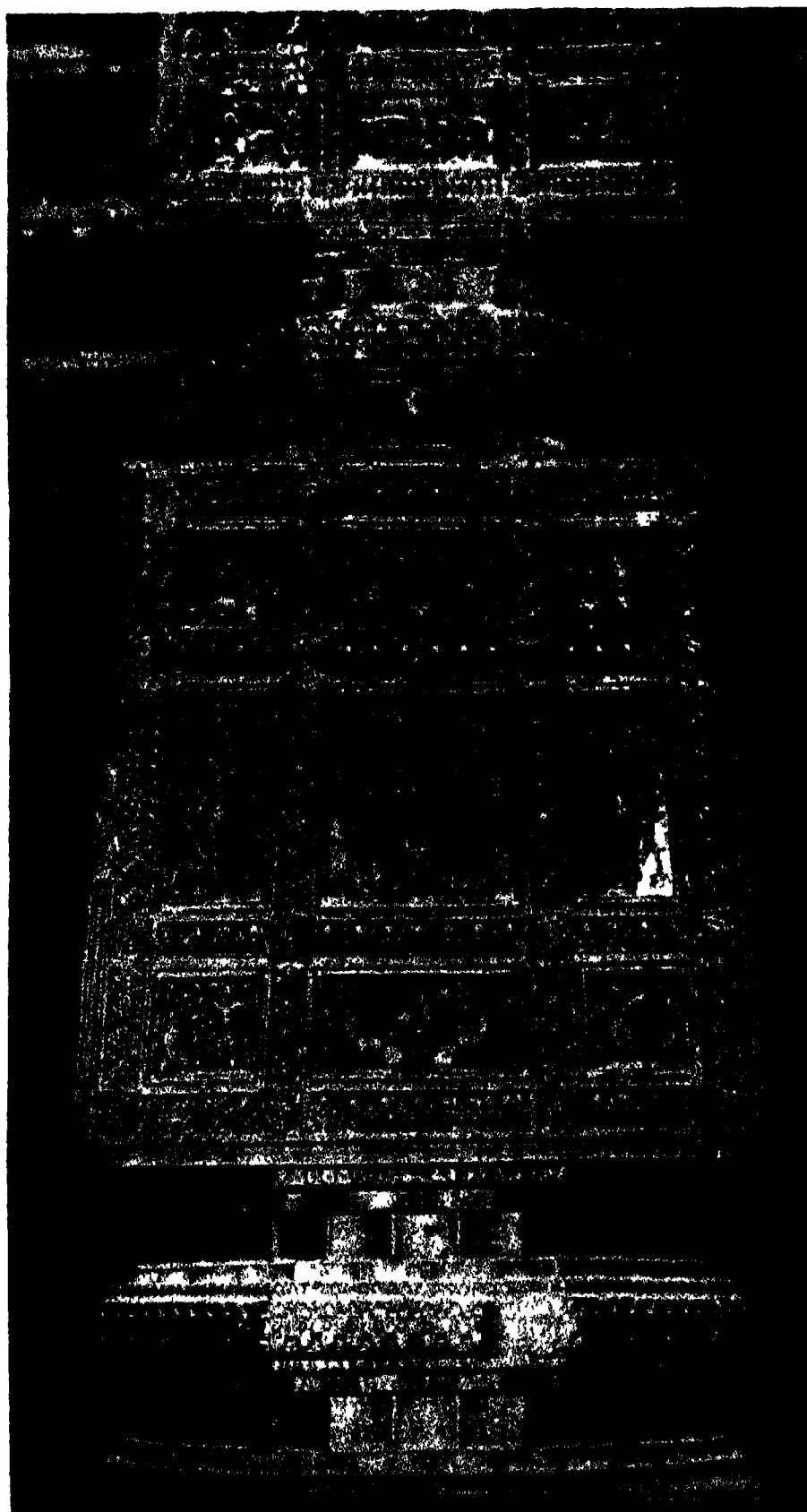
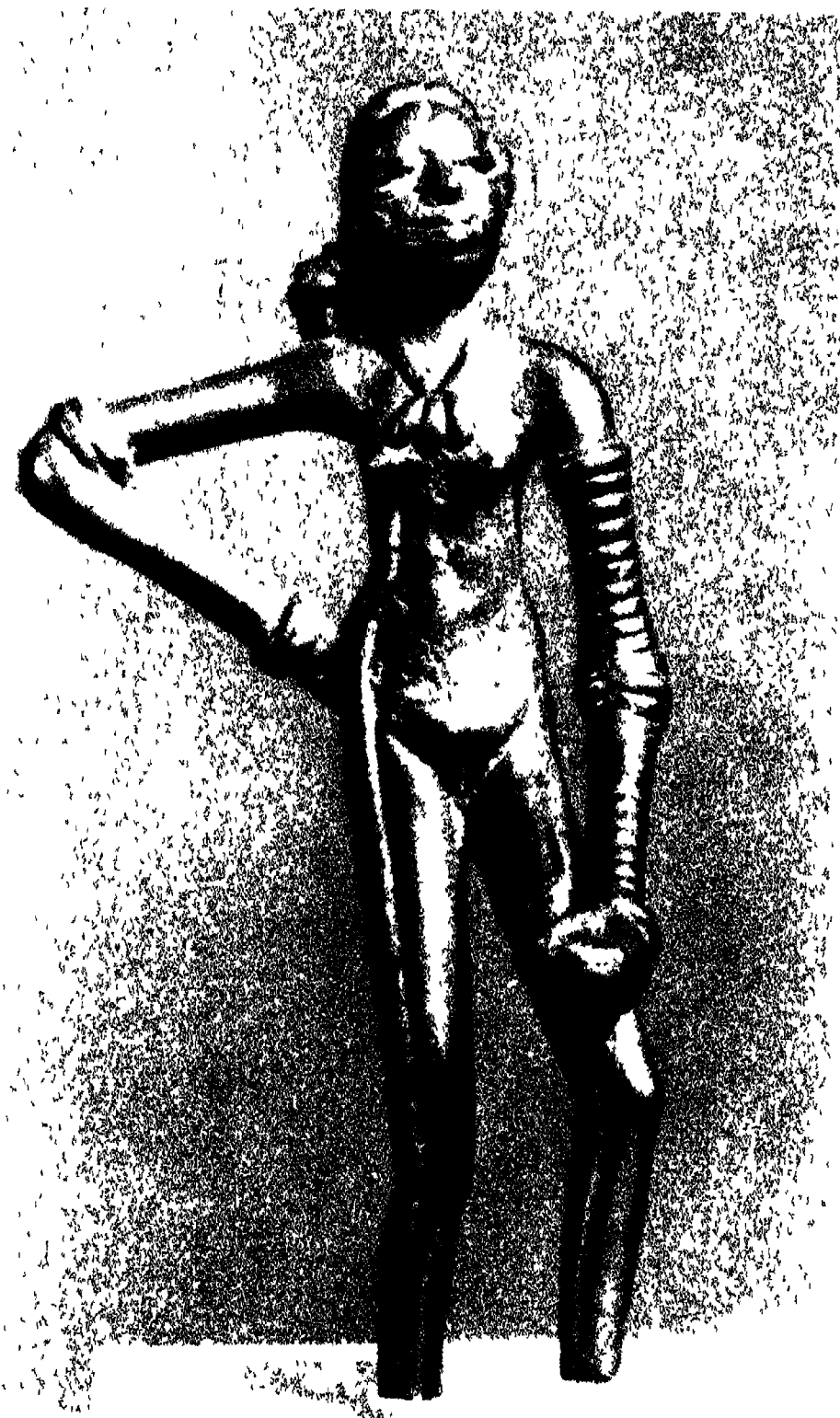
305. Inscribed and carved part of *torana* gateway mentioning the ivory carvers of Vidiśā, Sātavāhana, 2nd-1st century B C , Sāñchī

306 Pillars in delicately carved wood work, Vijayanagara 14th-15th century A D

307. *Pañchanārīturaṅga* on pillar, horse composed of five nymphs, Vijayanagara, 14th-15th century A D , Moodbidri

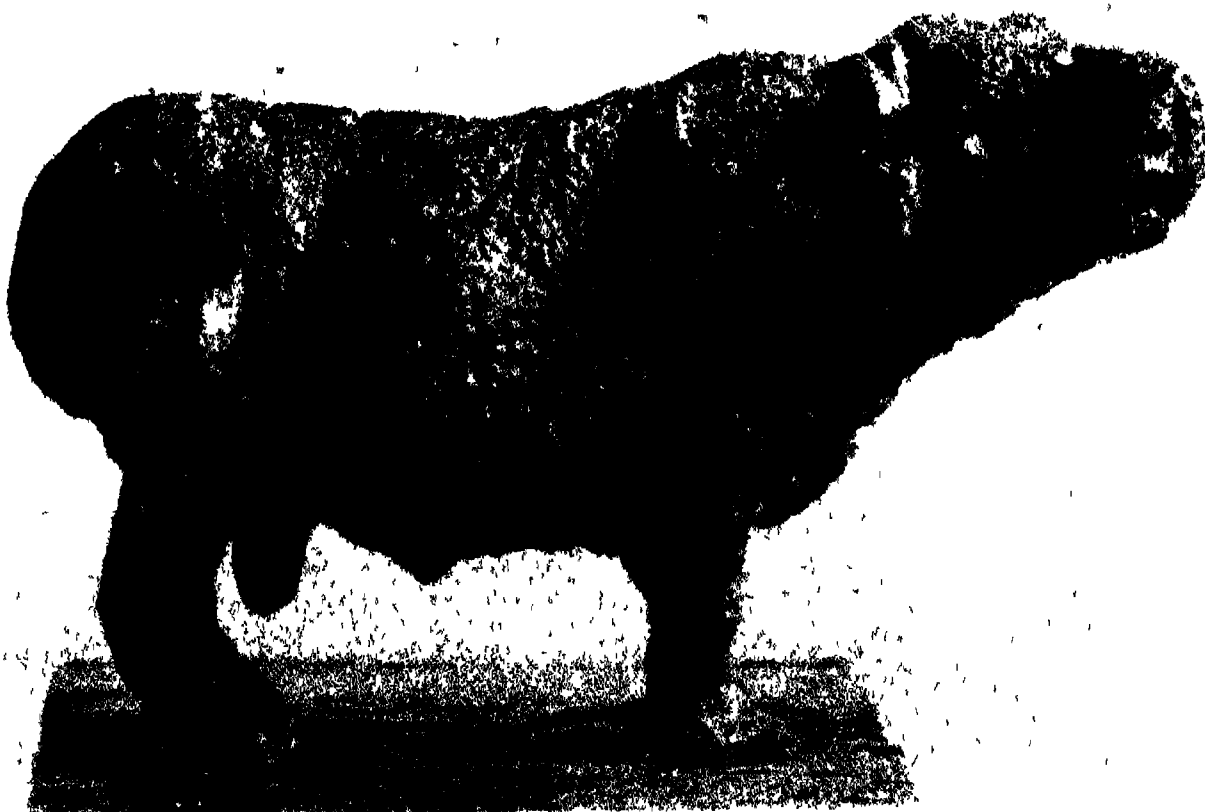
a horse composed by a clever design of five nymphs arranged to form its contour These from Moodbidri form an unforgettable charming decoration on pillars in the *mandapa* of the *aramane* palace There are several other patterns of exquisite grace all pointing to the wood carvers' excellence in work It is not improbable that the very best wood carvers that have enjoyed even imperial patronage from pre-Mauryan times and mentioned by Pāṇini in his *sūtra* defining *Rājatakshas*, the carpenters in royal employ, were responsible for these masterpieces of art in wood They reflect the ideas of the time, the jewellery, the costume, the fashion, the hairdo, more than all the place of *kāma* against *dharma* and *artha* with each one balanced against the others, a noble and noteworthy ideal always before the mental gaze of everyone born Indian whether in ancient or medieval India

In whatever field India excelled, certainly there was a landmark all the more in the field of the fine arts, particularly sculpture, painting, decorative delicate arts like wood and ivory carving, metal work, stone carving, with their source, architecture drawing freely on the rest of the arts for embellishment, itself being the abode for music and dance and other great arts enjoyed through the eye and ear in transcient form unlike the more permanent record of the chisel and the brush, and were distinguished by the ardour of their craftsmen, by the connoisseur and the educated audience for its thoughtful and creative ability apart from the superior technique of the craftsmen themselves and the aid of manuals and texts giving the formula and details of the arts themselves with all their nuances codified In the context it has to be repeated it was a common heritage for all the faiths, where the craftsman followed his system to help fulfil the purpose of each The Jaina stream of art in India has had a long and glorious course, where the South has contributed in no small measure to this great glory for over two millennia

308 Dancer, Harappan, 3rd millennium B C , Mohenjodaro National Museum, New Delhi

Metal images have been produced in India by the *cire perdue* lost-wax method for over 5,000 years now The method was perfected even in the Harappan period, and some of the most magnificent bronzes, on the successful production of which even the most sophisticated modern sculptor of acclaimed preeminence like Rodin should be proud, can be seen in such example as the buffalo, an amazing study of animal anatomy to perfection and even the natural temperament of the animal like the sniffing of the snout, swishing of the tail matched only by the perfect harmonious modelling of the body, a perfection in treatment and technique almost bewildering, considering its date, the third millennium B C The treatment of the fur of the tiny spanial is equally amazing There need be nothing said of the oft-repeated and well-known dancer from Mohenjodaro These are of the proto-historic period, all according to the *cire perdue* method

The best idea of this method itself is given by the Western Chālukyan king Someśvara II in his *Abhilashitārtha-chintāmani*, an encyclopaedic work with a chapter devoted to metal-casting This is the most detailed description of the *cire perdue* process This text is from peninsular India, i e , from Karnātaka, i e from the southern region where the most magnificent bronzes were produced from the Sātavāhana period onwards and which continues here to be a living art even today Undoubtedly the most amazing early bronze is a Sātavāhana one of the second century A D , a tiny miniature depicting a royal family, i e , the king and queens,

Continued on page 230

309 Buffalo in metal, Harappan 3rd millennium B C , Mohenjodaro, National Museum, New Delhi

310 Vishāpaharana, Pallava, 8th century A D , Govt Museum Madras

A rare and magnificent bronze

311 Tripurāntaka, Pallava, 8th century A D , Gautam Sarabhai collection, Ahmedabad

Magnificent Pallava bronze

312. Royal riders on elephant, Sātavāhana, 2nd century A D , Kolhāpur Museum

311

312

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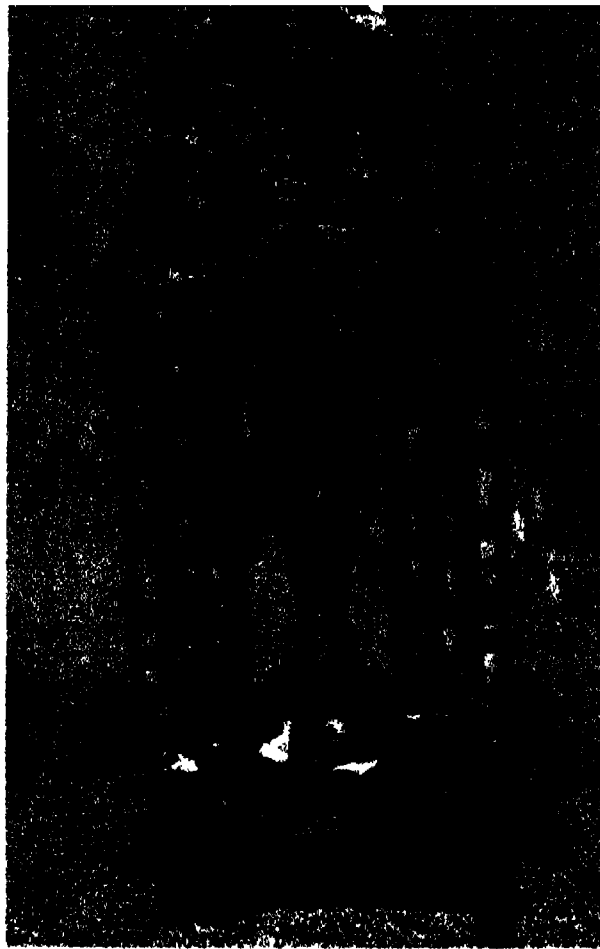
313. Standing Ambikā with attendant holding flower garlands and child to the right, Chola, 12th-13th century A D , Singanikuppam, South Ārcot district, Govt Museum, Madras

314. Tīrthankara, Chālukya, 8th-9th century A D , Kogali, Bellary district, Govt Museum, Madras

315 Parśvanātha Pallava, 8th century A D , Govt Museum, Madras

316 Seated Tīrthankara, with one attendant missing, Chola, 10th-11th century A D , Śivagangā, Govt Museum, Madras
A beautiful bronze

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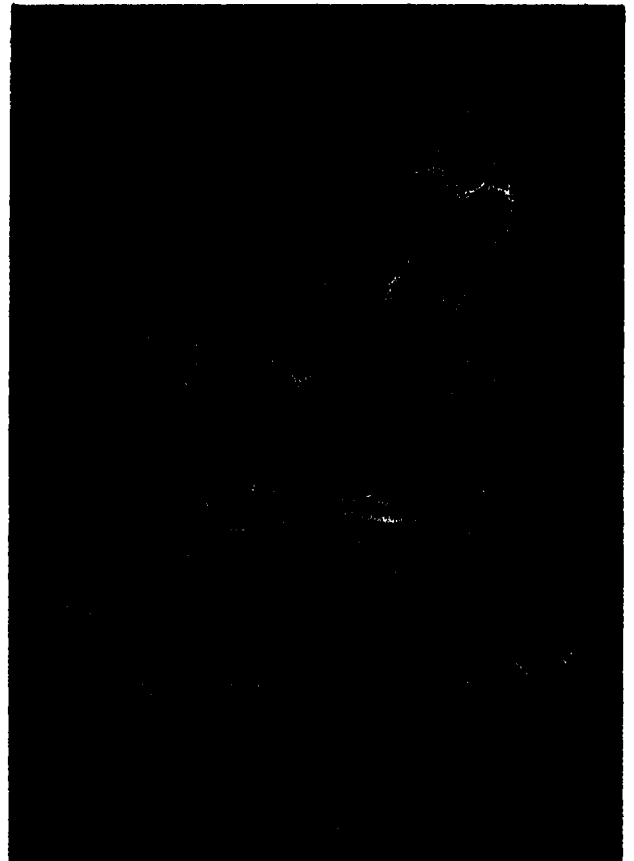
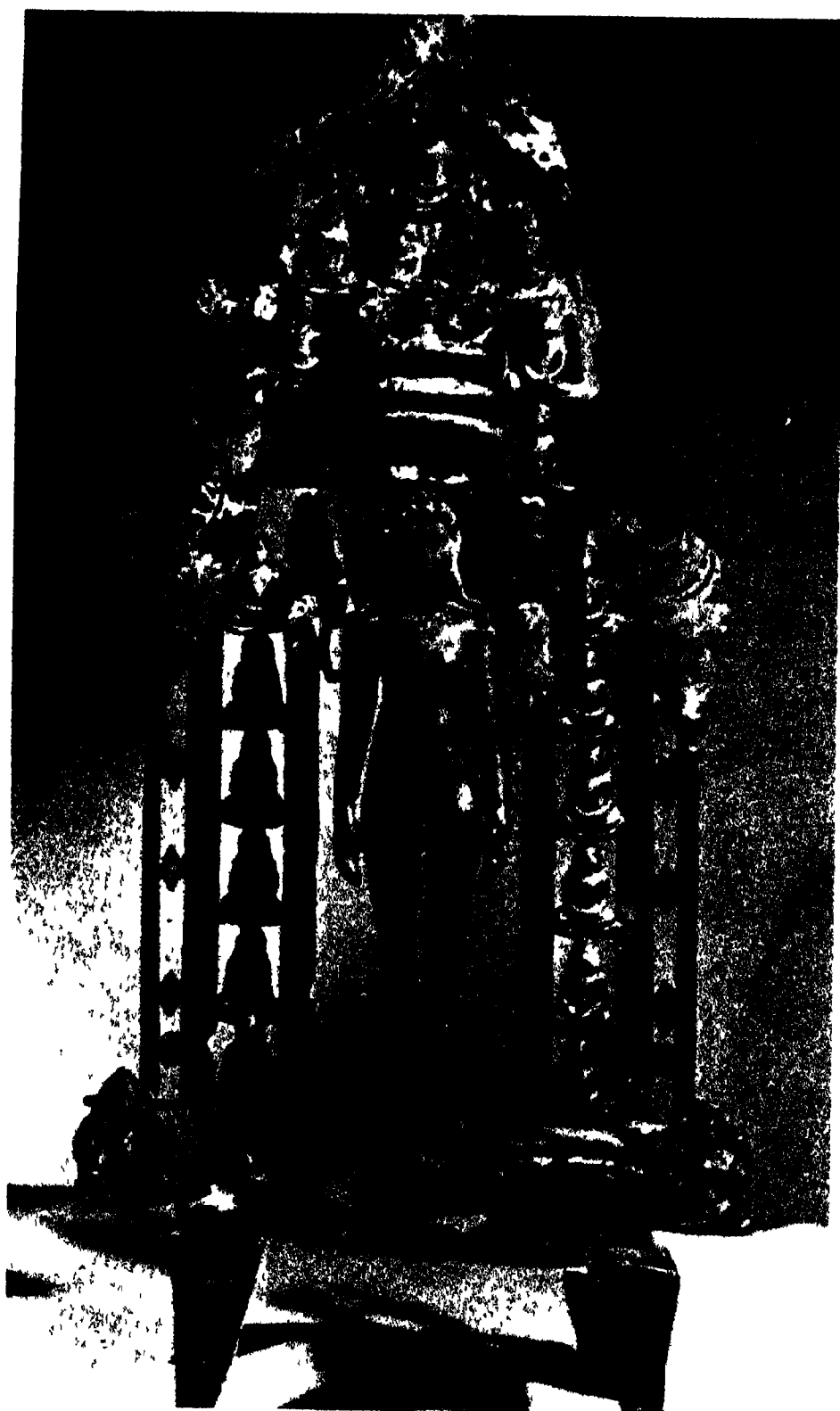
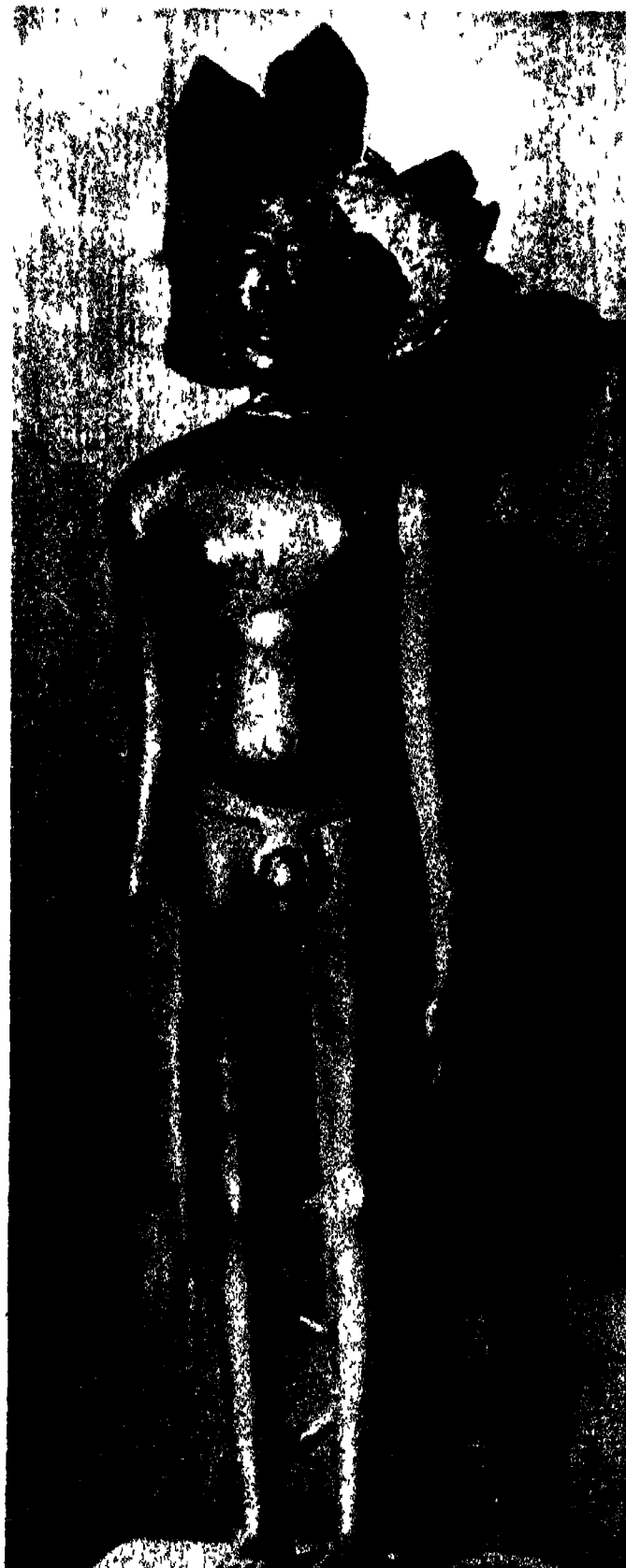

316

317. Tīrthankara, Chālukya, 8th-9th century A D, Kogali, Bellary, district Govt Museum, Madras

319

318 Pārśvanātha, Pallava, 8th century A D , Govt Museum Madras

319. Pārsvanātha, Sātavāhana, 2nd century A D , Prince of Wales Museum, Bombay

Very important early one

320 Seated Tirthankara with attendants Chola, Polūr North Arcot district Govt Museum Madras

321 Standing Tirthankara with prancing lions on the pedestal Chola 13th century A D Govt Museum, Madras

322. Seated Buddha attended by Nāgarājas, Chola 1000 A D Nāgapattinam Govt Museum, Madras
The most magnificent one in the collection of the Nagapattinam bronzes

320

323. Standing Tīrthankara, Chola, 12th century A D , Govt Museum, Madras

324. Seated Tirthankara with attendants and Yakshas and Yakshīs

325 & 325A. Standing Ambikā with attendant holding flower garlands and child to the right Chola, 12th-13th century A D , Singanikuppam, South Arcot district Govt Museum Madras

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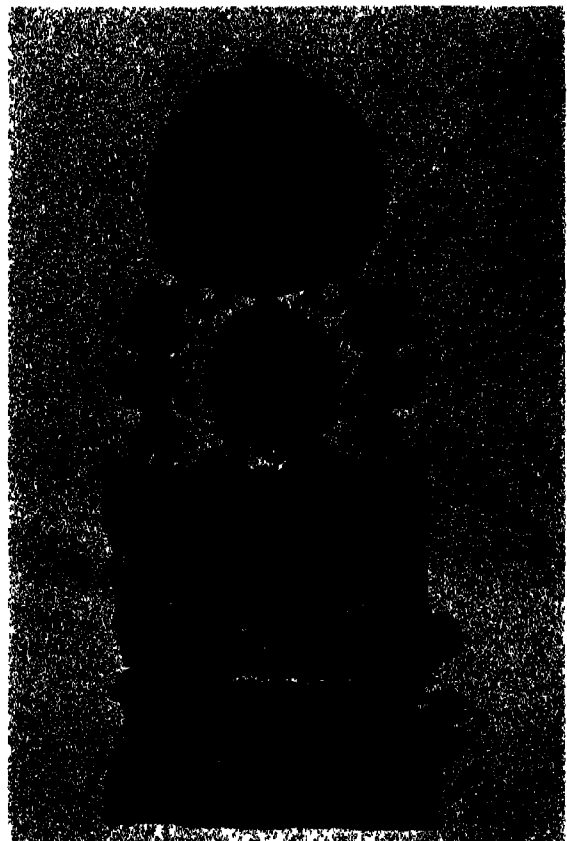
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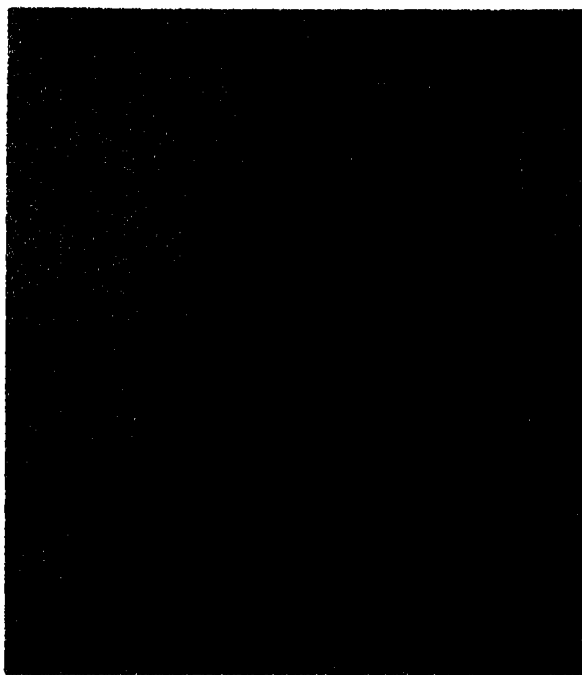
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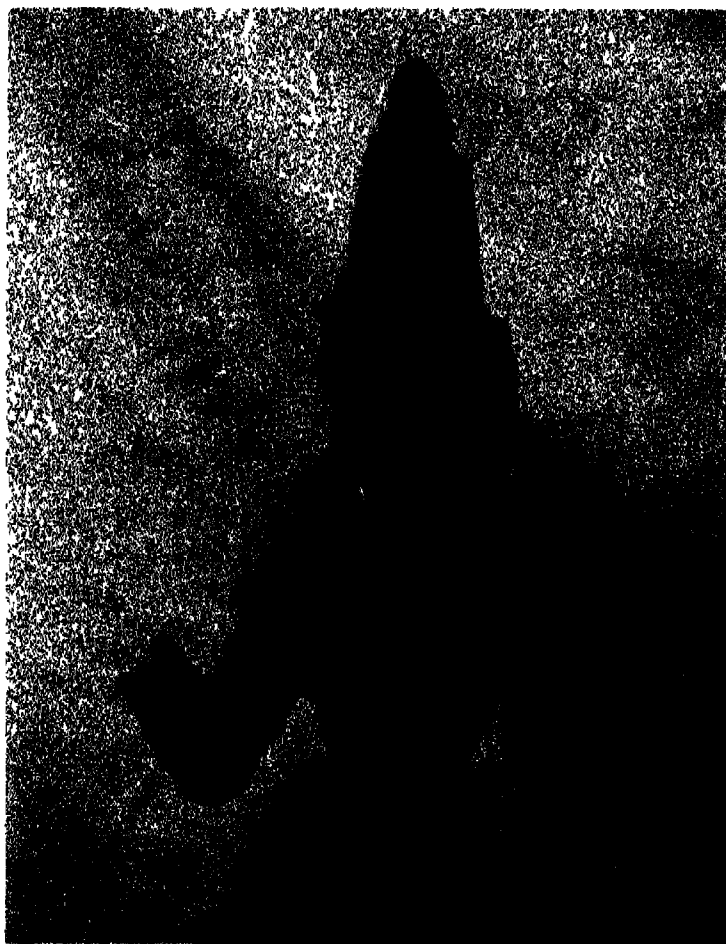
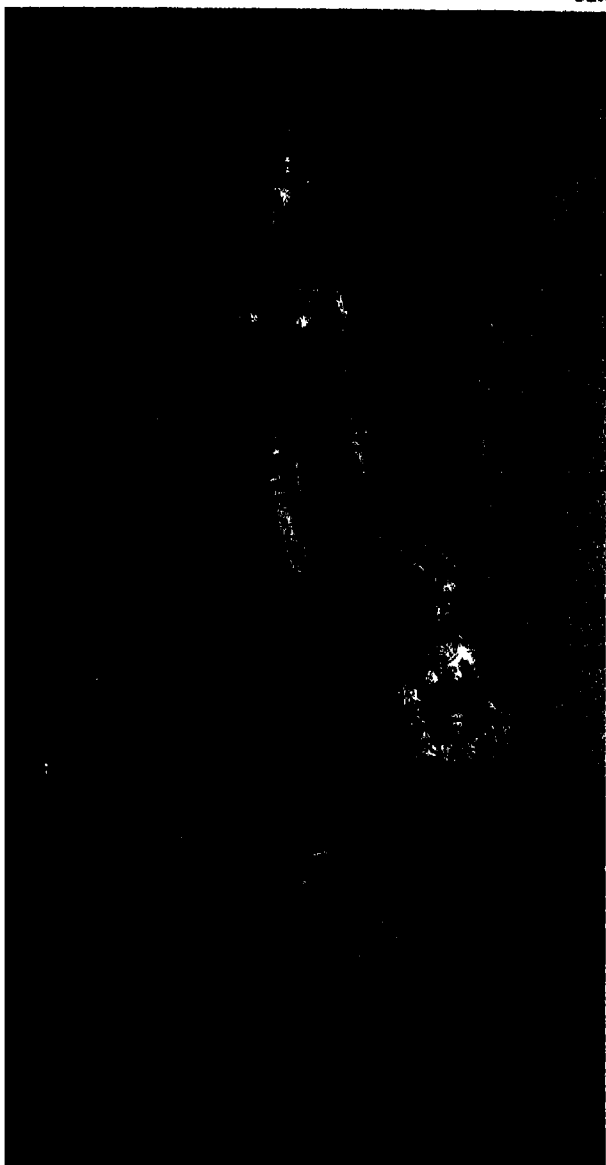

325A

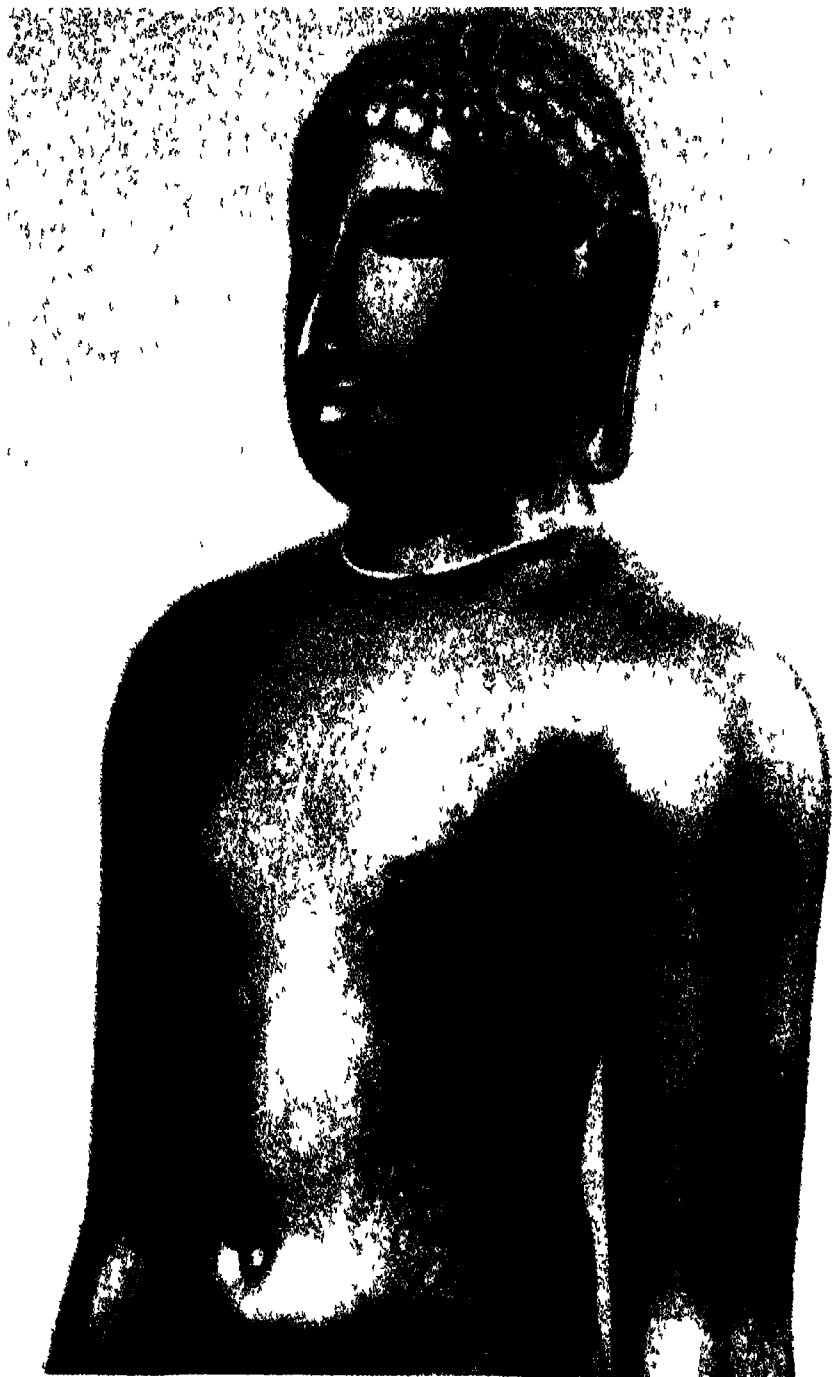
on an elephant, now in the Kolhāpur Museum In a passage from his learned commentary on the *Brahmasūtras*, Śaṅkara has clearly though in an epitome summed up the *cire perdue* process This is of the eighth century when the Pallava craftsman was producing masterpieces of eminence *Mūshāsiktadrutatāmrādivat* is a short line no doubt, but is packed with all the details of the molten metal poured from a crucible into the mould to produce the image when it is cooled down The Vishāpaharana image from the Museum of Madras along with Tripurāntaka of the Gautam Sarabhai collection is among the best Pallava examples

As already observed no craft or art can be called Brāhmanical, Buddhist or Jaina as the technique was the same, and the craftsman the selfsame who worked for all the three and could produce masterpieces of the pantheon of every faith Thus, among the Jaina images of the earliest date from the South there are those that arrest attention One of them, of the Pallava period, is a very simple one of Pārśvanātha in the Madras Museum There is another from Kogali in Bellary district, a lovely Chālukyan one, almost a contemporary of the Pallava one, also in the Madras Museum, equally representing the early phase

But far earlier than these is a fine early Pārśvanātha in metal in the Prince of Wales Museum which has been almost an enigma in regard to its provenance and school The face, modelling of the body and other features make it come very close to the earliest Buddha images in matal of the Sātavāhana school of the first two centuries A D in the Amarāvatī region It is obviously a Sātavāhana bronze of the late first or early second century A D It is indeed very important for study of the metal craftsman's work in the vast empire of the Sātakarnīs that has yielded such fine rare examples as the royal elephant riders from Kohlāpur and the Buddhas from Amarāvatī and Buddhas in the Madras Museum and the British Museum

The grand phase of metal work in south India was during the time of the early Cholas to which period belongs a masterpiece of Tīrthaṅkara image from Śivagaṅgā, originally with both the attendants on either side, but now with one of them lost, an exceedingly fine example of delicate

326 Seated Tīrthankara with attendants, Chola Polūr, North Ārcot district, Govt Museum Madras

327 Standing Mahāvīra, Chola, 12th-13th century A D, Singanikuppam, South Ārcot district, Govt Museum, Madras
A fine example

workmanship This recalls the exquisite Buddha with Nāgarājas in attendance from Nāgapattinam so identical in feeling There is another, a similar one, but probably not so striking, though a very good-looking one, with both the attendants intact This is from Polūr in North Ārcot district A standing Mahāvīra from Siṅgaṇikuppam in South Ārcot district in the Madras Museum collection is a striking example of lingering Chola grace in a late example of the twelfth-thirteenth century Hailing from identical location is a standing Ambikā with an attendant holding a flower garland and a little child to her right, a typical example of late Chola work of the twelfth-thirteenth century The elbow band of golden thread with fluffy knot so characteristic in the early Chola phase still lingers on and there are many other earlier delicate renderings continued The miniature Tīrthaṅkara on her crown is a device often met with in the form of a *dhyāni-Buddha* on the crown of images of the Buddhist pantheon This is a remarkably lovely bronze of the Jaina collection in the Madras Museum

A beautiful Ādinātha from Malli in Gulbarga shows him seated with *chaurī*-bearers on either side immediately behind the *makara*-decorated

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328. Close up of 329

329 Standing Mahāvīra Chola 12th century A D Singanikuppam South Ārcot district, Govt Museum, Madras

A fine example

330 Tīrthankara standing with triple umbrella, Chālukya 8th-9th century A D , Bāpatlā, Hyderabād Museum

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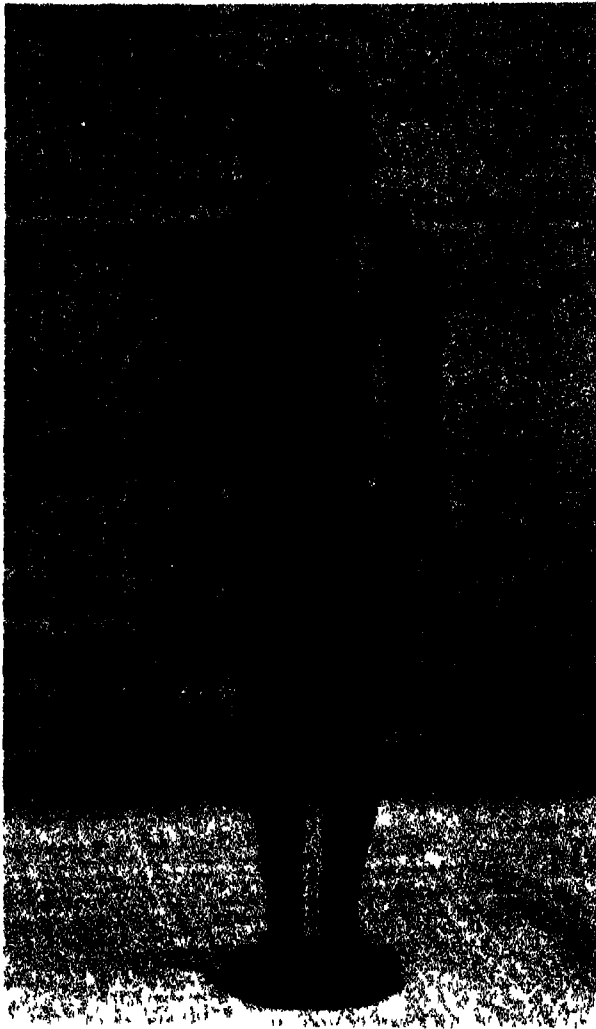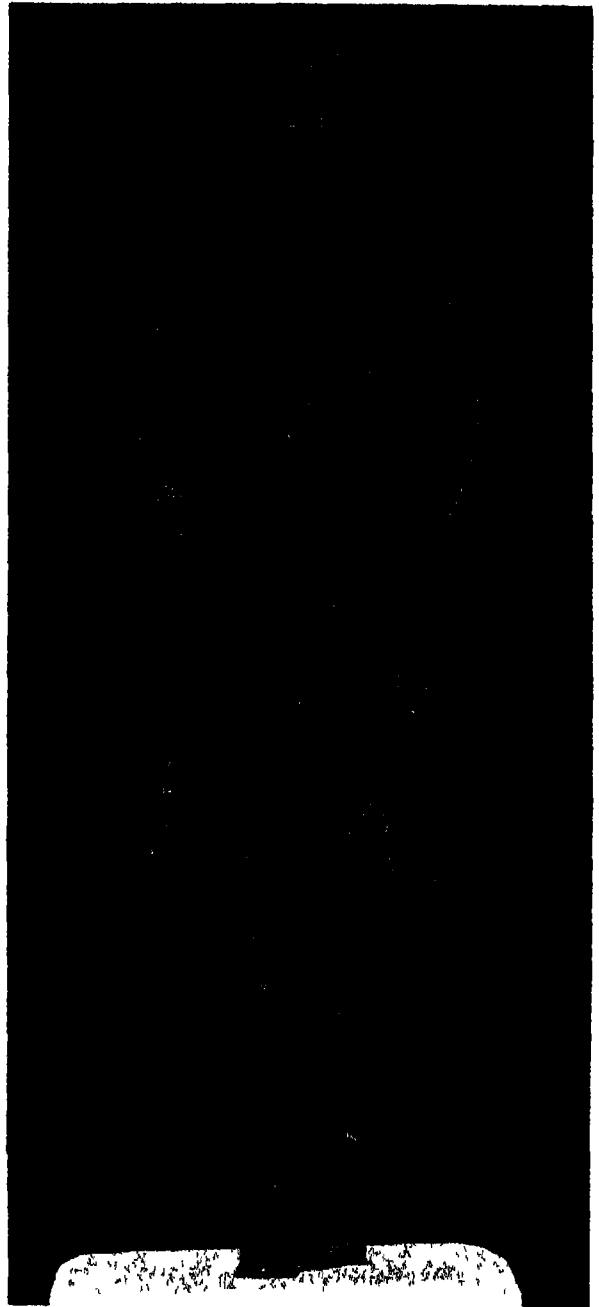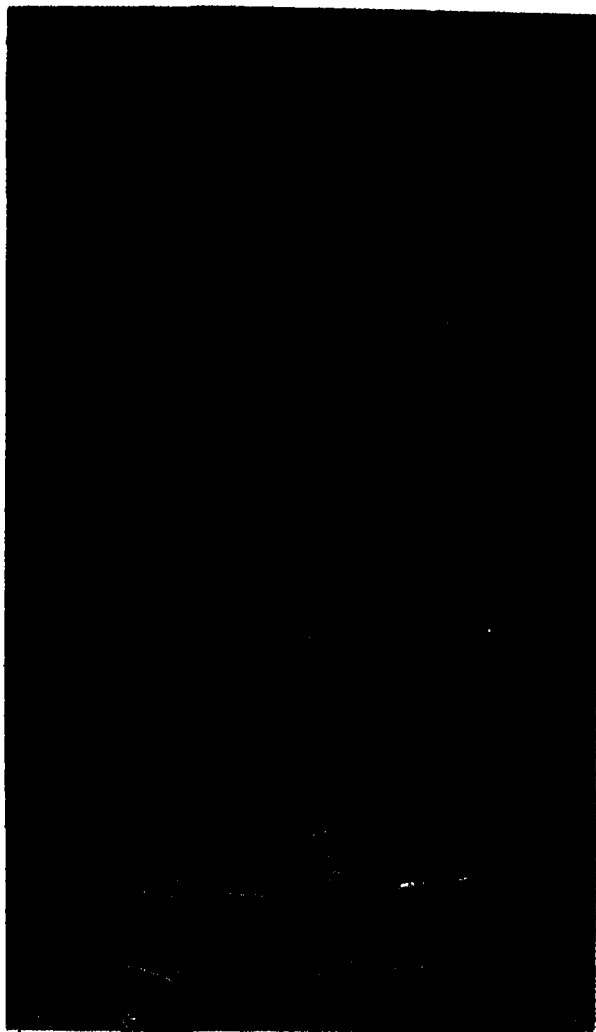
331 Yakshī Ambikā accompanied by child and attendant, Eastern Chālukya, 8th-9th century A D , Bāpatlā, Guntūr district Hyderābād Museum

332. Tīrthankara elaborately worked with Yaksha and Yakshī on either side, *chaurī*-bearers, Eastern Chālukya, 8th-9th century A D , Bāpatlā Guntūr district, Hyderābād Museum

333

333. Ādinātha, late Chālukya, 11th century A D , Malli, Gulbarga

334. Standing Tīrthankara Rāshtrakūta-Chola transition, 8th-9th century A D , Śravanabelagola, Bangalore Museum

335 Complete group of *Chaturvimśatikā* of the twentyfour Tīrthankaras in one with Ādinātha as the central figure, Western Chālukya, 11th-12th century A D , Pudukkottai area, Deptt of Archaeology, Mysore

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336. Tīrthankara standing, Chālukya, 8th-9th century A D , Raichūr, Hyderabād Museum

337. Yakshī, Eastern Chālukya, 8th-9th century A D , Bāpaṭlā, Guntūr district, Hyderabad Museum

Appears to be Padmāvatī holding umbrella handle for Pārśvanātha, upper portion of umbrella broken beyond the handle

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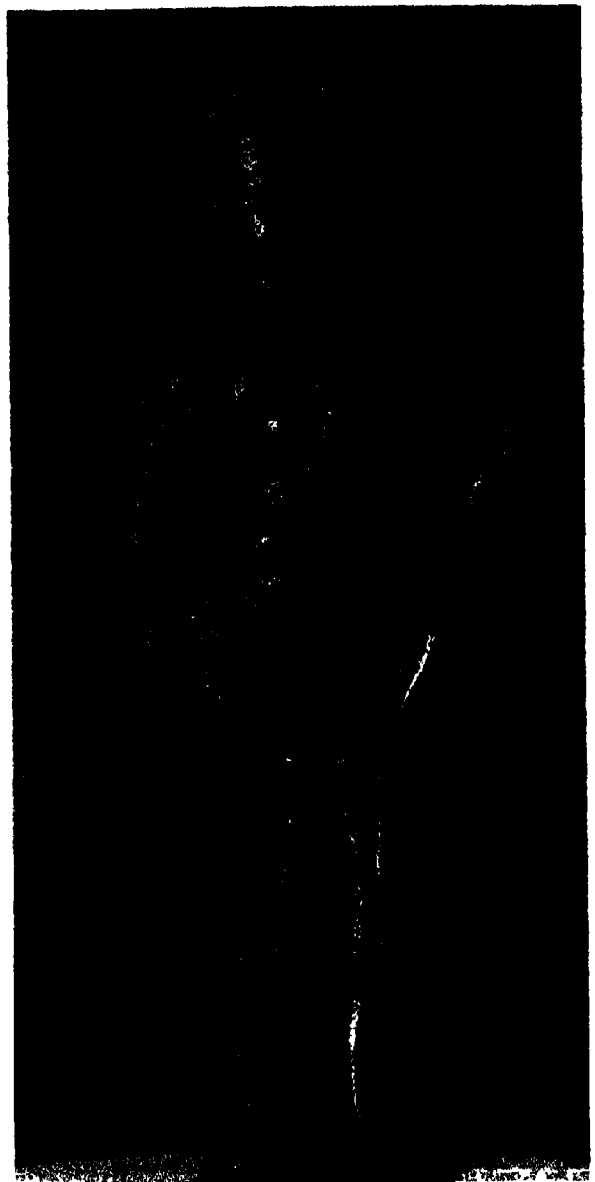
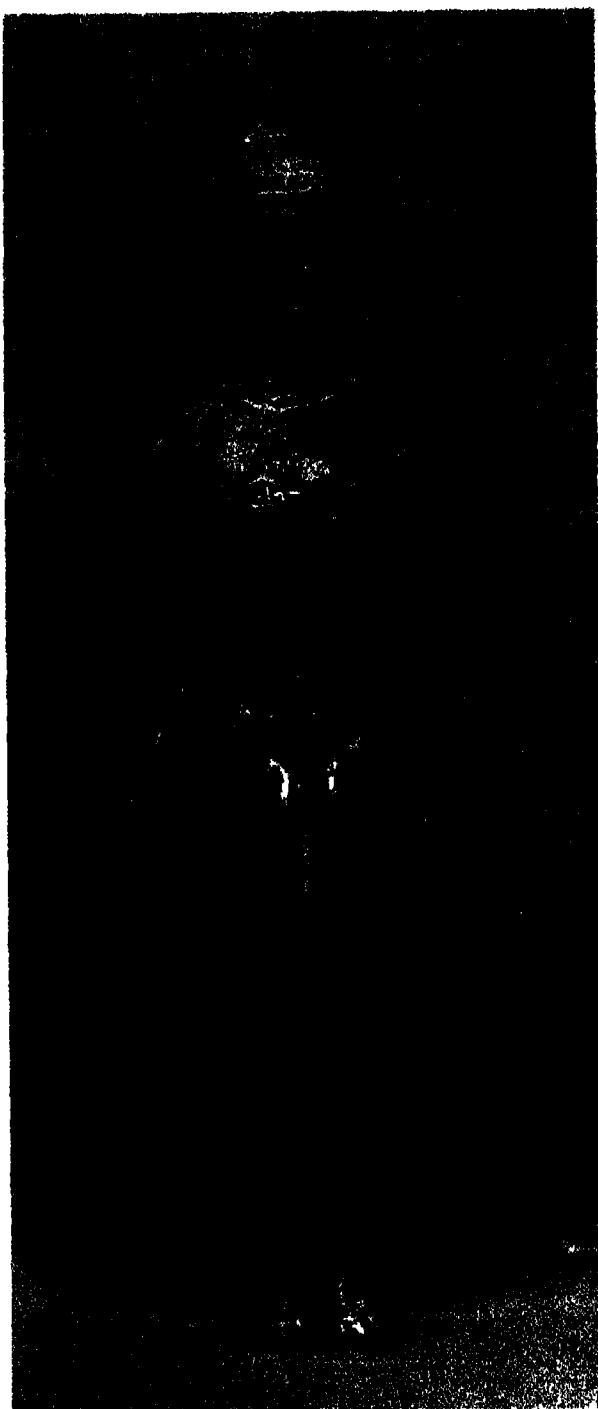

338. Yaksha and Yakshī with their Tīrthankara in miniature composed on the top of the *prabhā*, Eastern Chālukya, 8th-9th century A D, Bāpatlā, Guntūr district, Hyderābād Museum

339. Tīrthankara standing, Chālukya, 8th-9th century A D, Raichūr, Hyderābād Museum
Has śrīvatsa mark, a rare feature

340 Pārśvanatha, Chālukya-Rāshtrakūta transition, 8th-9th century A D, Sravanabelagola Bangalore Museum

The image is broken near the chest and has been repaired by addition of disproportionate large head Noteworthy for srīvatsa mark on the chest occurring in the locality Śravanabelagola Bangalore Museum

backrest with triple-umbrella above and the indication of the celestial tree The face is a charming one and the modelling of the body is exquisite It is a later Chālukya one of the eleventh-twelfth century A D

A complete group of the *chaturviṁśatikā* from Krishnarājapeta in Mysore, composed of Ādinātha as the central figure with his Yaksha and Yakshī flanking him and all the other twentythree Tīrthaṅkaras arranged all around is a typical example of Chālukya work of the eleventh-twelfth century A D This is an exceedingly beautiful one A simple and effective seated Tīrthaṅkara to be definitely dated in the twelfth-thirteenth century is from Nellikāra

Śravanabelagola has yielded some Chālukya pieces of an earlier date, i e of the eighth-ninth century A D, not all in a good state of preservation, one of them particularly being in a sad state of decay Of these one has lost its head which is replaced by a very late and disproportionate addition that gives a misleading picture of the date and quality of an otherwise very important figure This is peculiarly interesting for the *śrīvatsa* mark on the chest of shape identical with that on late Pallava bronzes of Vishnu, but which however is absent for Tīrthaṅkaras in the Tamil area though not ruled out in the Chālukya All of them are in the Bangalore Museum

The most beautiful image of the Chālukya school, however, is a Rāshtrakūta bronze of exquisite workmanship, a Bāhubali of the ninth century A D, now in the Prince of Wales Museum The delicate shaping of the features, the modelling, the representation of the creepers entwining the feet, the *dakshināvarta* curls on the head, the natural stance though a perfectly straight one *rijvāyata*, the beam on the face, is all masterly workmanship

An inscribed bronze of seated Tīrthaṅkara graceful in its simplicity from Nellikāra is typical Chālukya work of the twelfth century, while two, from Raybāg in Belgaum of the thirteenth century, illustrate a *chaturviṁśatikā* of Mahāvīra and Sarvāhna Yaksha with the elephant incised on the *pītha* and adoring the Tīrthaṅkara on his crown with both pairs of arms

A sculpture in metal of Pārśvanātha with Yaksha and Yakshī on either side seated and with *chaurī*-bearers standing behind the back rest of the seat with the three umbrellas over the snakehoods against the foliage of the tree indicated above in the usual trefoil form of arrangement of the foliage, a common feature in Karnātaka and the South, and with the *makara-torana* higher up bordered by flames is a typical example now in the British Museum

An earlier one, possibly from the Karnātaka region which should be assigned to the ninth century is an example of Rāshtrakūta work in the Nasli and Allice Heeramaneck collection in the Los Angeles Museum The face is the very picture of peace The ears are beautifully done and point to the ability of the craftsman according to the dictum of the *Chitrasūtra* itself 'that he is a great master who can mould a shapely ear lobe undecorated' The moulding of the body itself is very beautifully done and proclaim the figure as a superior one This can be compared with another similar one of the Tamil region from near Pudukottai, also of the same date, indicating it early Chola, and now in the Nelson gallery, Atkins Museum at Kansas City

Almost as a contrast is a late example of Chālukyan work showing Ambikā, standing with her hand on the head of one of her children, another riding the lion, above her bunches of leaves and green mangoes seen through the foliage in clusters composed against the *prabhāvali* on top of which is shown her Tīrthaṅkara Neminātha This can be assigned to

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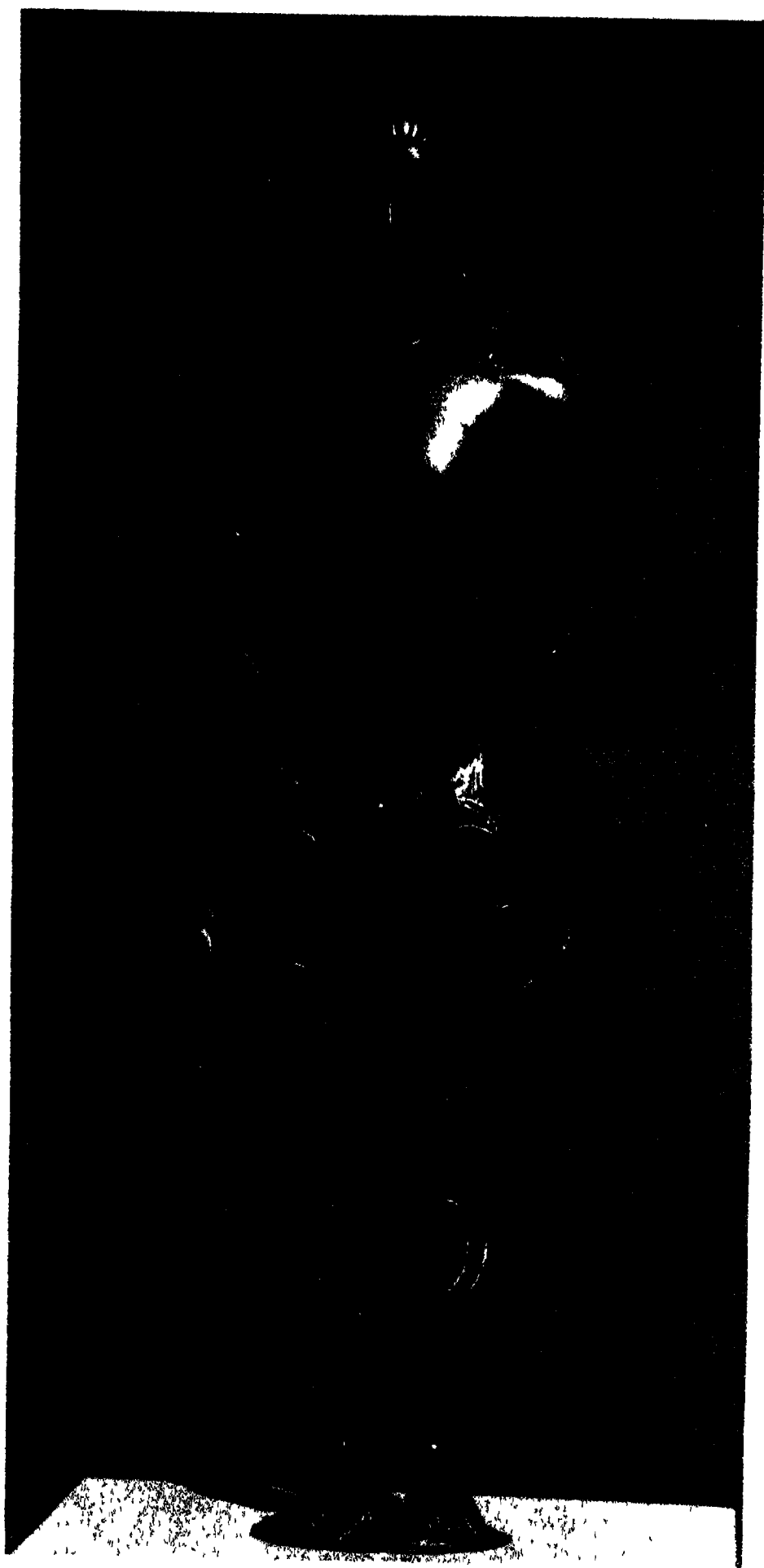
341 Pārsvanātha with the portion below the waist broken and lost and replaced by a later addition and looking disproportionately short. Chālukya-Rāshtrakuta transition, 8th-9th century A.D. Sravanabelagola. Bangalore Museum

342 Seated Tirthankara. Western Chālukya, 12th-13th century A.D. Nellikara, South Kanara district

342

343. Bāhubali, Rāshtrakūta, 9th century A D

An exquisite piece from the Prince of Wales Museum, Bombay

344 Standing Tirthankara with right arm partly broken, Chalukya Rāshtrakuta transition 8th-9th century A.D. Sravanbelagola Bangalore Museum

345 *Chaturvimsatikā* of Mahāvīra with the earlier Tirthankaras arranged all around, Chalukya 13th century A.D., Rāybāg Belgaum

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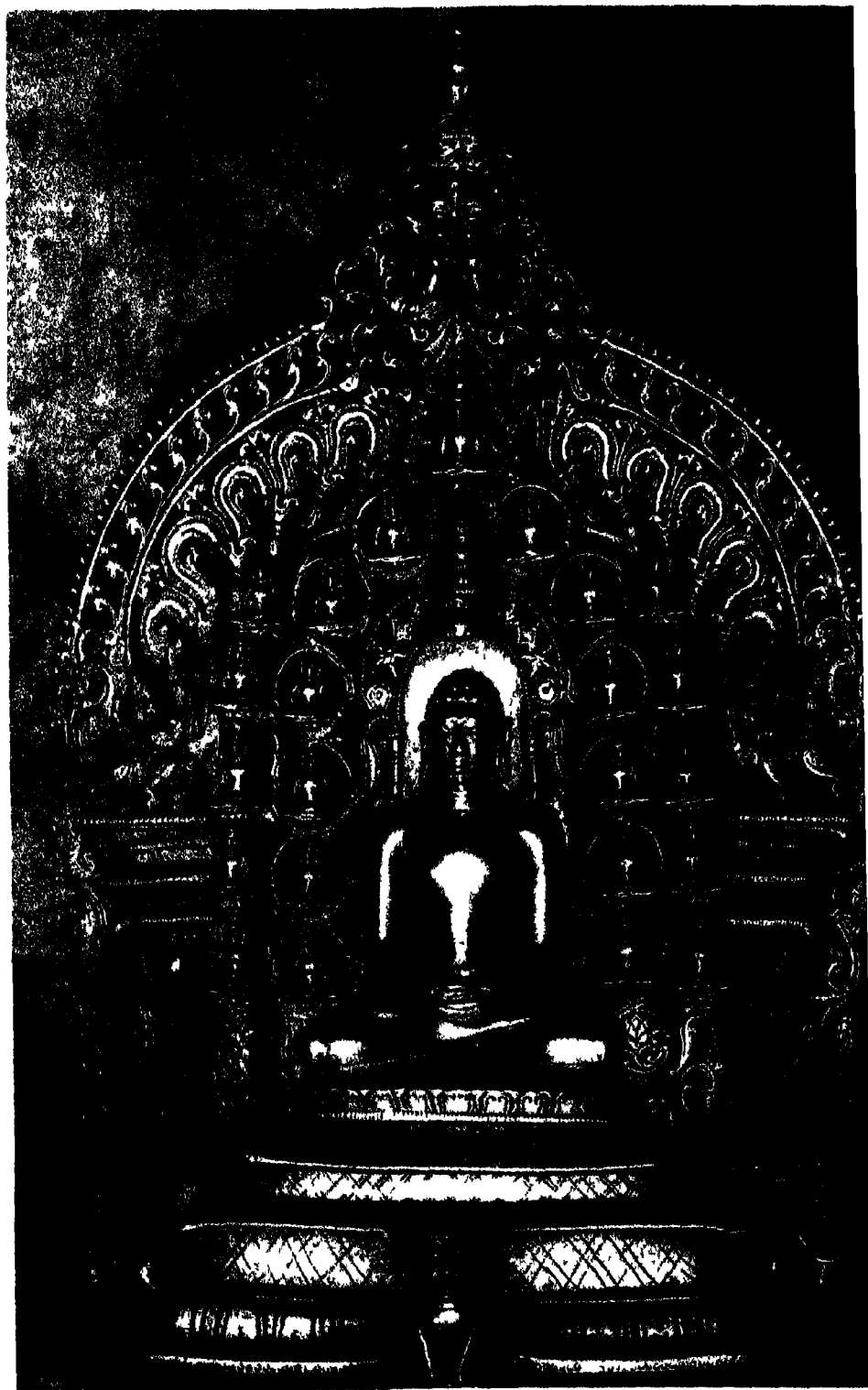
346 Tirthankara
Rāshtrakuta 9th century
A D Nash and Alice
Heeramaneck collection
Los Angeles Museum

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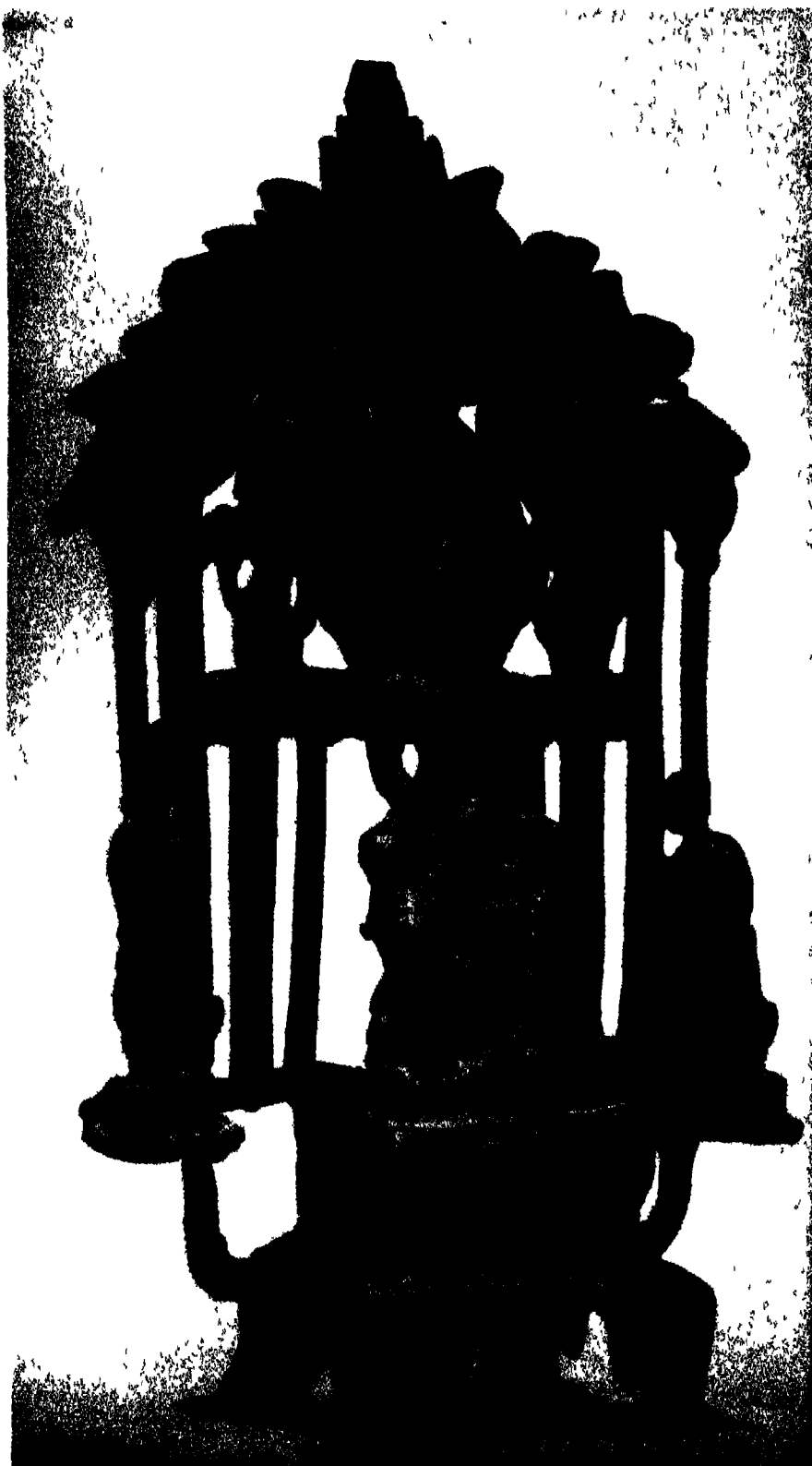
347. Sarvāhna Yaksha with elephant incised on the *pitha,* Western Chālukya 13th century A D Belgaum

348 Pārsvanātha with Yaksha and Yakshī flanking as well as *chaurī* bearers, late Chālukya from Karnataka, British Museum London

349. Tirthankara elaborately worked with Yaksha and Yakshi on either side *chaurī*-bearers Eastern Chalukya, 8th-9th century A D , Bāpatlā, Guntur district Hyderabād Museum

350 Yakshī Ambikā accompanied by child and attendant, Eastern Chālukya, 8th-9th century A D , Bāpatlā, Guntūr district, Hyderābād Museum

351 Sarvatobhadra shrine composed of Tīrthankaras in conical tiers, Vijayanagara, 14th-15th century A D , Venkunram

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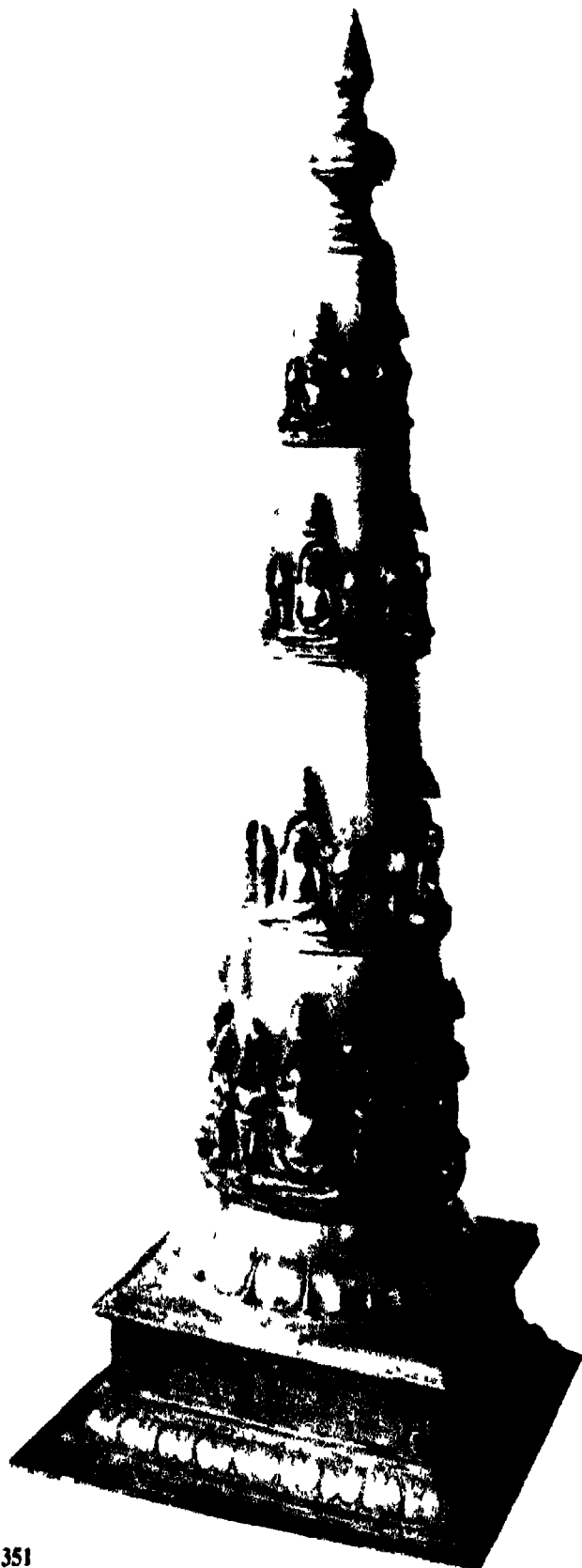
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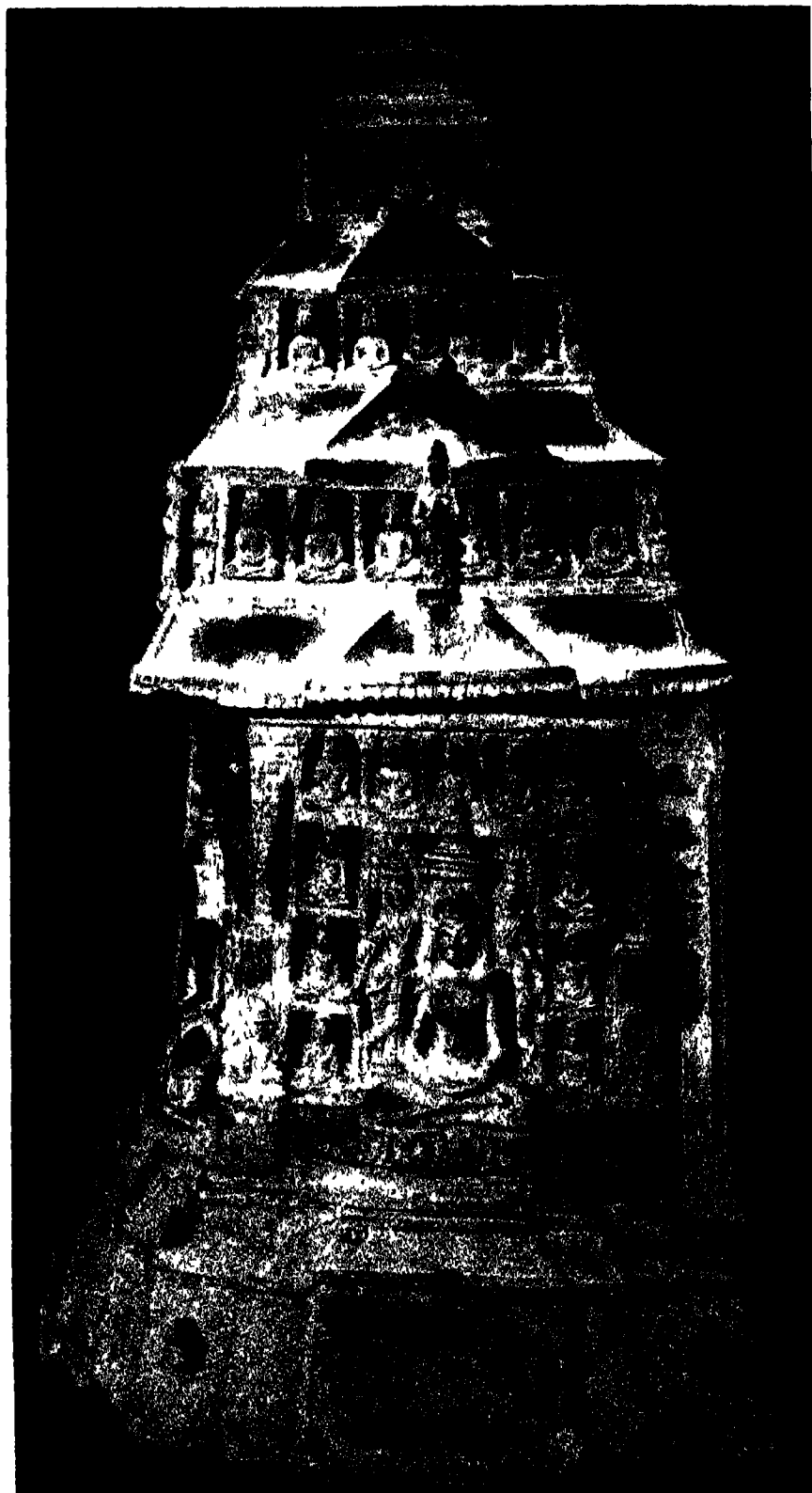
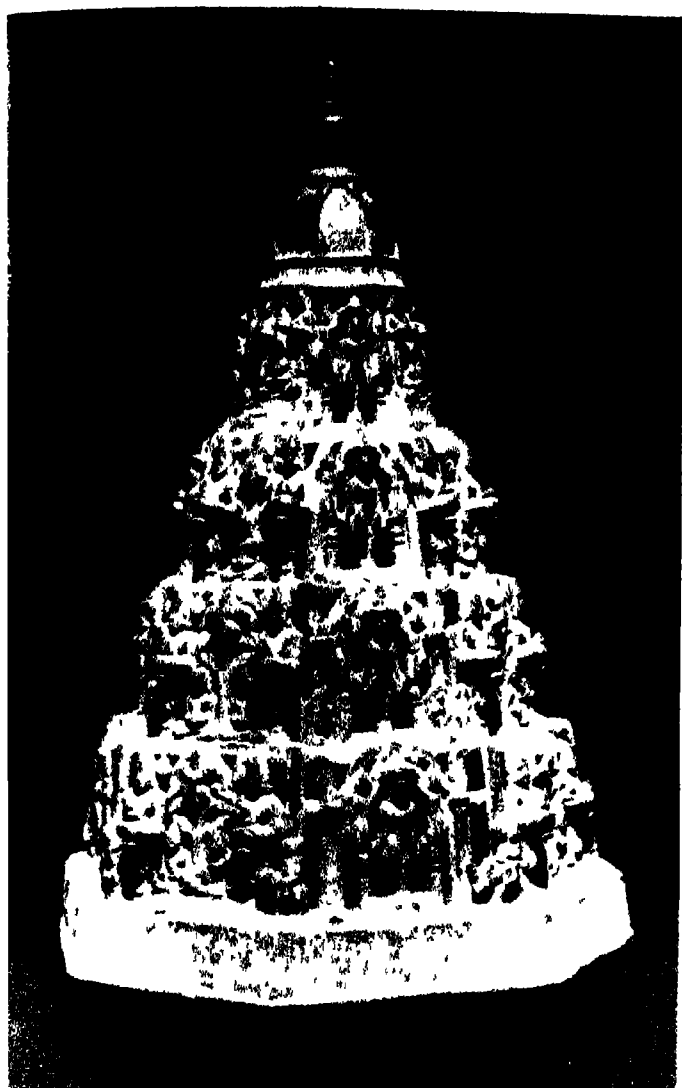
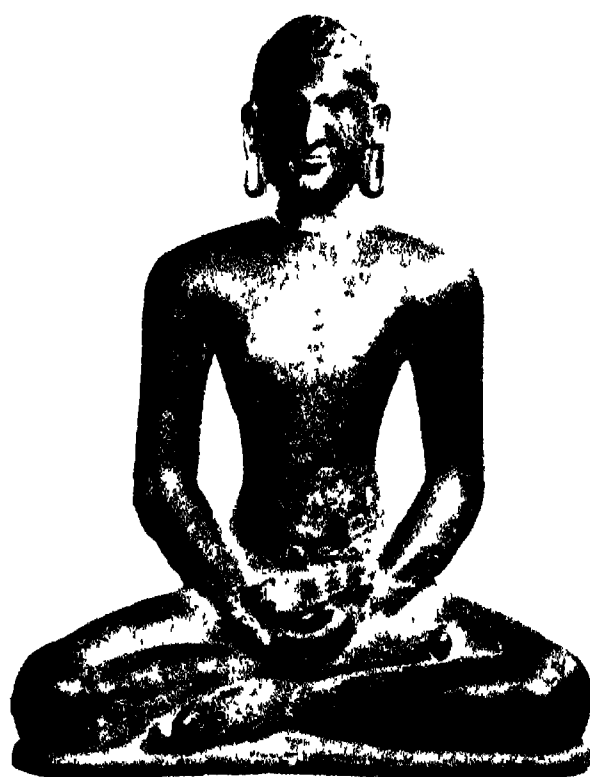

352 Sarvatobhadra shrine as Nandīśvara composed of Tīrthankaras in pyramidal tiers, late Chalukya 12th-13th century A D Malkhed, Gulbarga

353 Sarvatobhadra shrine as Nandisvara composed of Tirthankaras in pyramidal tiers late Chalukya 12th-13th century A D Malkhed, Gulbarga

354 Seated Tirthankara early Chola, 9th-10th century A D from Pudukkottai area Nelson Fund Nelson Gallery Atkins Museum Kansas City

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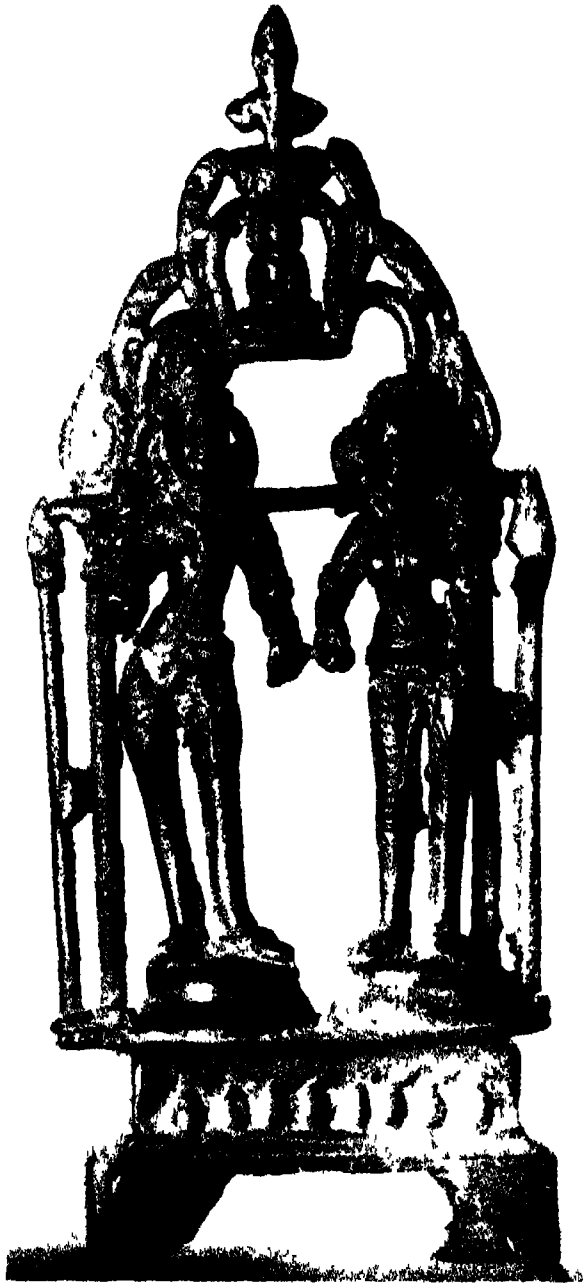
355 Yaksha and Yakshī with their Tīrthankara in miniature composed on the top of the *prabhā*, Eastern Chālukya 8th-9th century A.D., Bāpatla, Guntur district, Hyderabād Museum

356 Yakshī Eastern Chalukya 8th-9th century A.D., Bapatlā Guntur district Hyderabād Museum

Appears to be Padmāvatī holding umbrella handle for Pārsvanātha, upper portion of umbrella broken beyond the handle

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the twelfth century The workmanship itself pronounces it rather common place This also belongs to the Heeramaneck collection in the Los Angeles Museum

To the late phase should be assigned such bronzes of groups in architectural setting composing Tīrthaṅkaras and other deities both standing and seated, arranged in tiers of cubical and octagonal pyramid almost like the top of a *vimāna* with finial at the top composed in *meru* fashion From Malkhed and Māndyā are miniature *sarvatobhadra* shrines known as Nandīśvara, again composed of Tīrthaṅkaras in four principal tiers, four prominent Tīrthaṅkaras facing the four sides in the bottom tier surrounded all around with rows of Tīrthaṅkaras in the other tiers one above the other as well as other deities facing the directions in devotional attitude These are interesting more from a purely iconographic point of view rather than from any aesthetic charm in them

The state Museum at Hyderabad has some lovely early bronzes Here is a Yakshī Ambikā in the Chālukya style of the eighth-ninth century, standing accompanied by her child and attendant, as in the Chola bronze from the Madras Museum It is a masterpiece with the arrangement of the foliage of the mango tree against the *prabhā* at the top, the attendant and the juvenile figure on either side so natural and balanced, she herself in so attractive a stance as the central figure, all thoughtfully composed Another is a simple Tīrthaṅkara that, in spite of its feet and hands broken and lost, almost invites attention by its natural and graceful demanour, the simple circular halo and triple umbrella It is a definitely early Western Chālukya bronze of the eighth century A D To the ninth-tenth century should be assigned a Tīrthaṅkara, more elaborately worked, with a Yaksha and Yakshī on either side, *chaurī*-bearers behind his seat-rest, the sacred tree elaborately fashioned, the triple umbrella and all the other appurtenances carefully composed A Yaksha and Yakshī with their Tīrthaṅkara in miniature located on the top of the *prabhā* fashioned in so charming and natural a mode as to clearly point to its early date of the eighth-ninth century A D is another Chālukya masterpiece A Yakshī, probably Padmāvatī, holding the umbrella for Pārsvanātha, only the part of the handle of which remains, the upper part being broken and lost, is an exquisite piece, with the modelling so delicate, the jewellery so lovely in arrangement, the hair-do so attractive and the poise itself so dignified with one of the hands resting akimbo on her hip, is indeed a masterpiece All these are from Bāpatlā in Guntūr district

A number of Tīrthaṅkaras of the eighth-ninth century, all from Raichūr, are of excellent workmanship, considering the sculptor's difficulty in introducing anything spectacular in a form expected to be very simple without any embellishment, only the modelling of the body revealing the sculptor's taste and study of form Even among these there is a Pārśvanātha with the snake-hoods over his head looking so much more attractive These bronzes are of special importance when we consider how little known are Eastern Chālukyan bronzes of which the most remarkable are those from Chimakurti from the Madras Museum that belong to the eleventh century A D These Jaina bronzes are definitely of a very much earlier date in the proximity of the date of Kubjavishnuvardhana's immediate successors The bronzes both from Āndhra and Karnātaka illustrating the phases of early Western Chāḷukya, Rāshtrakūta, late Western Chālukya, are as important as those of Pallava and Chola date in Tamil Nādu Maybe that they are just a few, yet they are remarkable as fine examples of Eastern Chālukya metal work that is so rare

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357. Tīrthankara standing with triple umbrella, Chālukya, 8th-9th century A D , Bāpatlā Hyderabād Museum

358. Tīrthankara standing Chālukya, 8th-9th century A D , Bāpatlā, Hyderabād Museum

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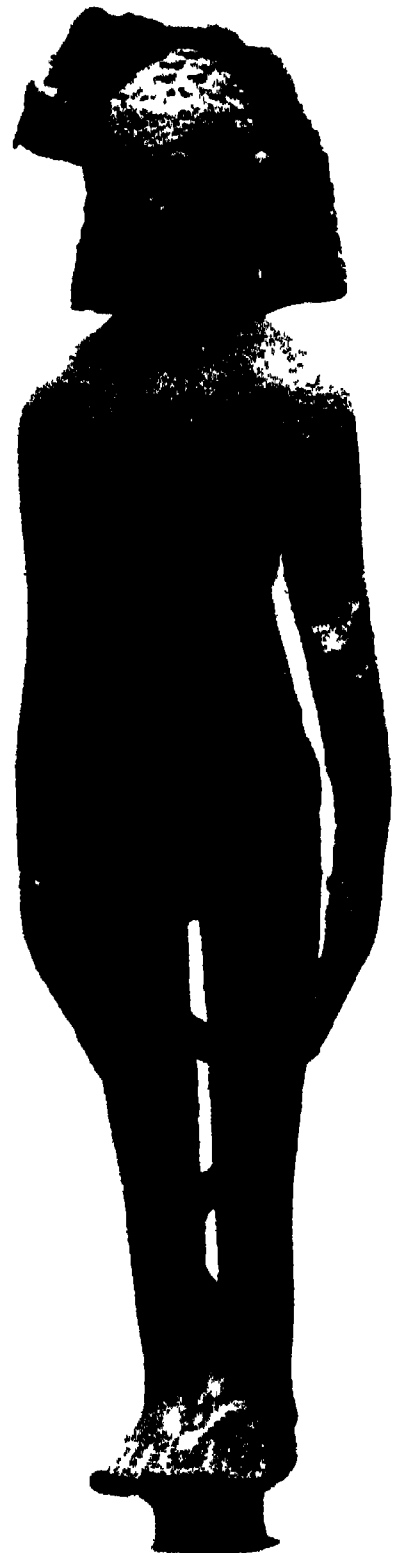
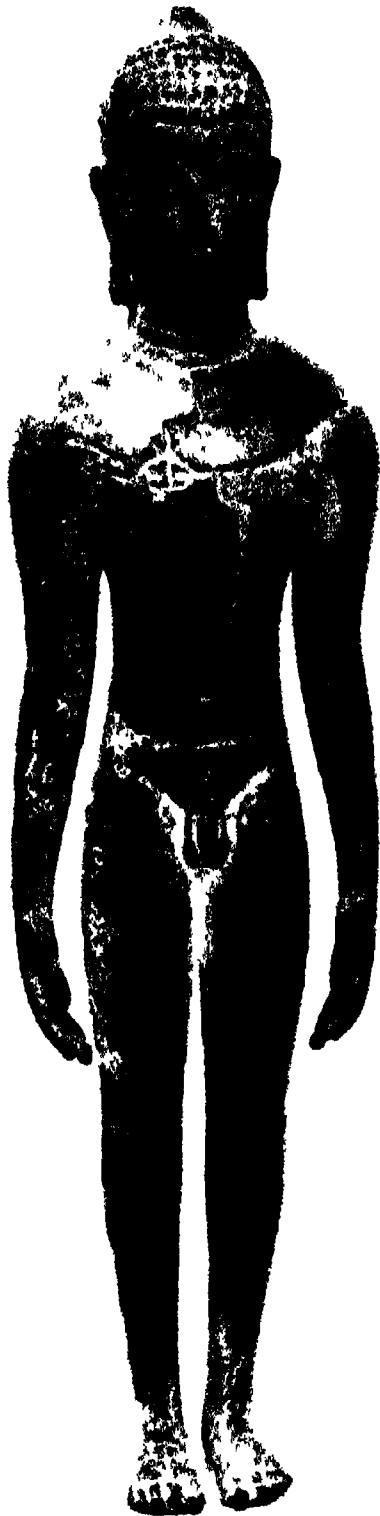
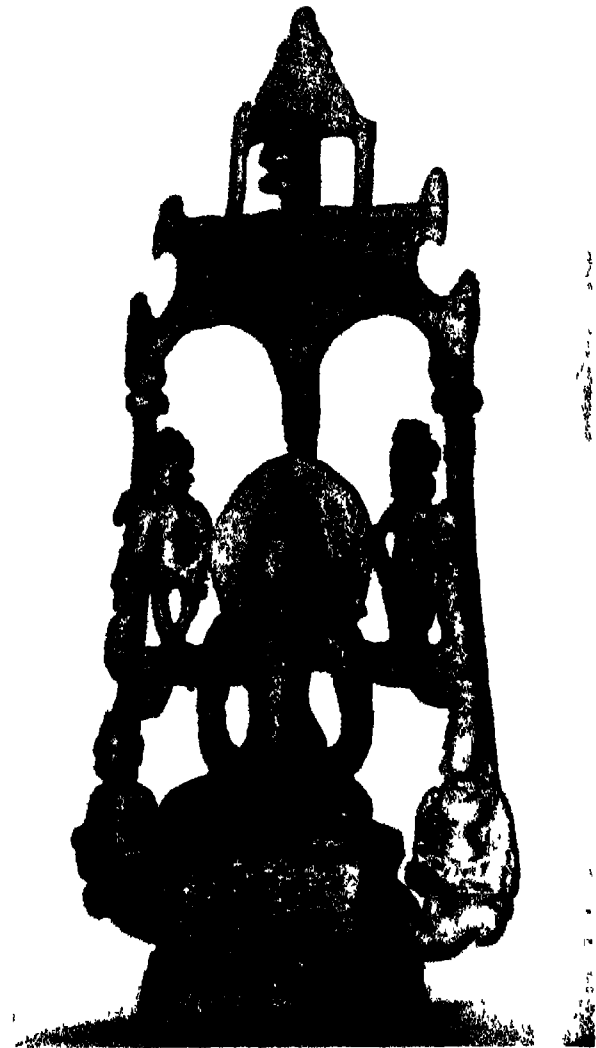
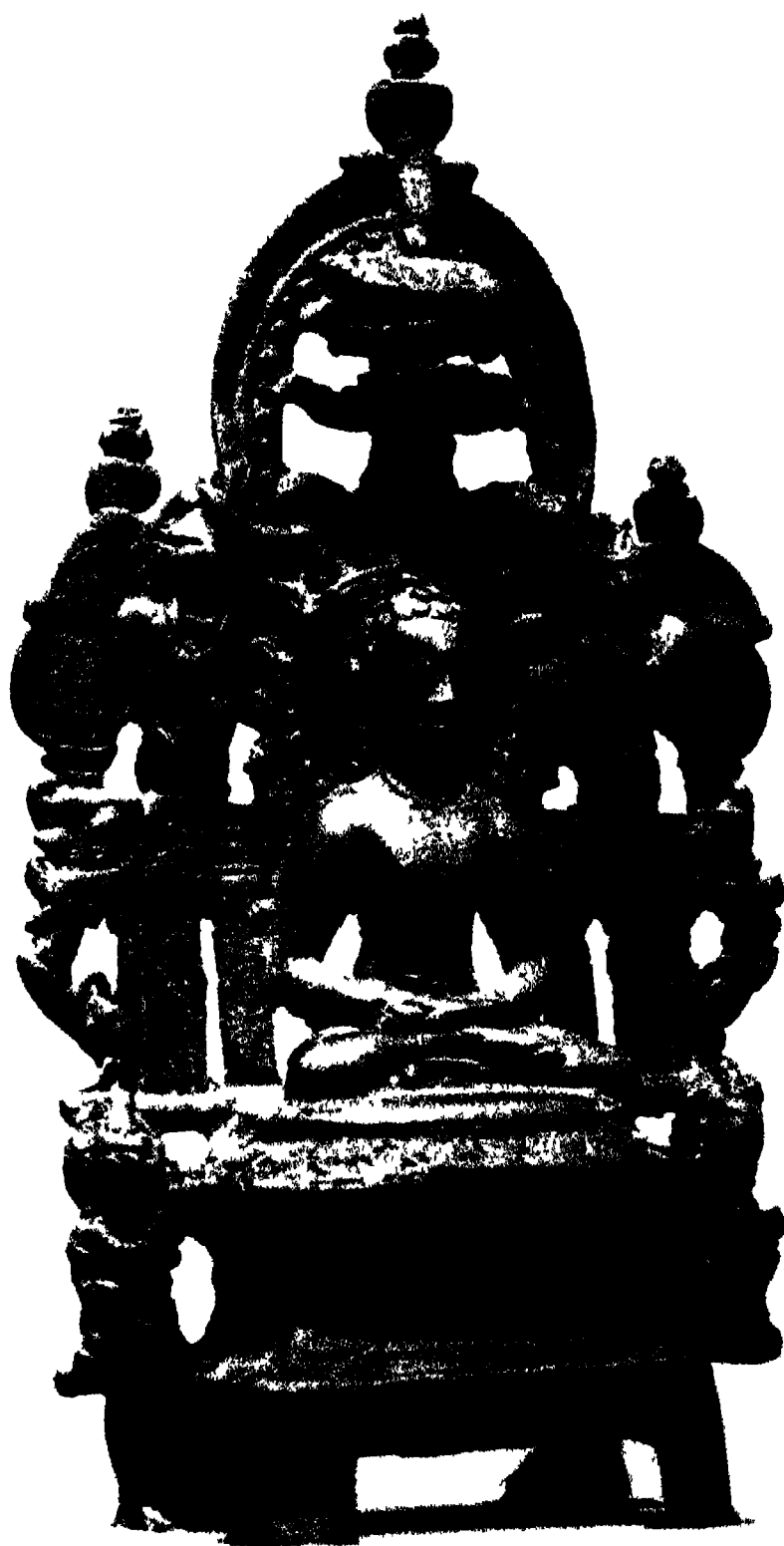

359 Tīrthankara standing, Chālukya, 8th-9th century A D , Raichūr, Hyderabad, Museum

360 Tīrthankara attended by Yaksha and Yakshī and attendants, triple umbrella above, Bāpatlā, Hyderabād Museum

361 Tīrthankara attended by Yaksha and Yakshī and attendants, triple umbrella above, Bāpatlā, Hyderabād Museum

Jaina contribution in the field of painting, at least in the earlier and later phases of the medieval period, was mainly in south India, and it is indeed a good fortune for almost every phase of painting of each major school of south Indian art to have been preserved either in the form of murals or as magnificent book illustrations on palm leaf manuscripts It has already been observed that in the beginning of the seventh century Mahendravarman, the curious-minded, poetical, musical and art-minded ruler, originally a Jaina, had even during the earlier days of his reign, when he had not changed his faith, started on his raw innovation of rock-cut temple in which he so very much prided at Dalavānūr At Sittannavāśal, not far from Tiruchirāpallī, he excavated the Jaina temple that is so famous For long all these paintings in this cave were taken as painted immediately after the excavation of the cave Later it was discovered that there are two layers of paintings, an earlier and a later, as also an inscription of the ninth century relating to the additions and renovations in the early Pāṇḍya period It is only a portion of the ceiling, originally painted and not completely covered by the Pāṇḍya coat, that gives patterns of the earlier Pallava painter

Thus it is clear that what were taken to be early Pallava paintings of the time of Mahendravarman are actually Pāndya of the ninth century Thus, the famous figures so well known and so charming in their execution like the prince and princess with a monk before them and the two marvellous dancers as well as the pool filled with flowers, fishes, ducks, buffalo and elephant, with lotus-gatherers, are all Pāndya paintings of great elegance revealing the craftsmanship of the painter An inscription in Tamil verse near the southern end of the facade mentions a Jaina *āchārya* Ilan-Gautaman, hailing from Madurai, who renovated and embellished the *ardha-mandapa*, intermediary hall, and added a *mukha-mandapa*, front hall

One of the paintings in the cave represents a lake as the delightful abode of fish, animals, birds, and flower-gatherers so charming in their natural delineation It may not illustrate the parable of the lotus pool, but the 'region of the lake', the second *khātikā-bhūmi* (region) where the *bhavyas*, the good ones, rejoice while washing themselves, as they pass on from region to region in order to hear the discourse of the Lord, in the *samavasarana* structure The beaming faces and an earnestness of purpose characterise the flower-gatherers portrayed in elegant proportions The stalks of the lotuses that they carry, hugged with such tenderness, as well as the petals of the blooming flowers and the buds, are wonderfully realistic The ducks, fish and other aquatic animals, particularly the buffaloes, are perfect examples of the painter's study of their form, movement, life and habits The ducks are such a favourite theme, that even though there is a mode of expressing them in a slight convention, common to these early medieval schools like the Nolamba and early Chālukya, there is yet a charm that cannot be replaced by a mere faithful delineation of the anatomy of the bird The floriated tails are indeed a pattern to admire

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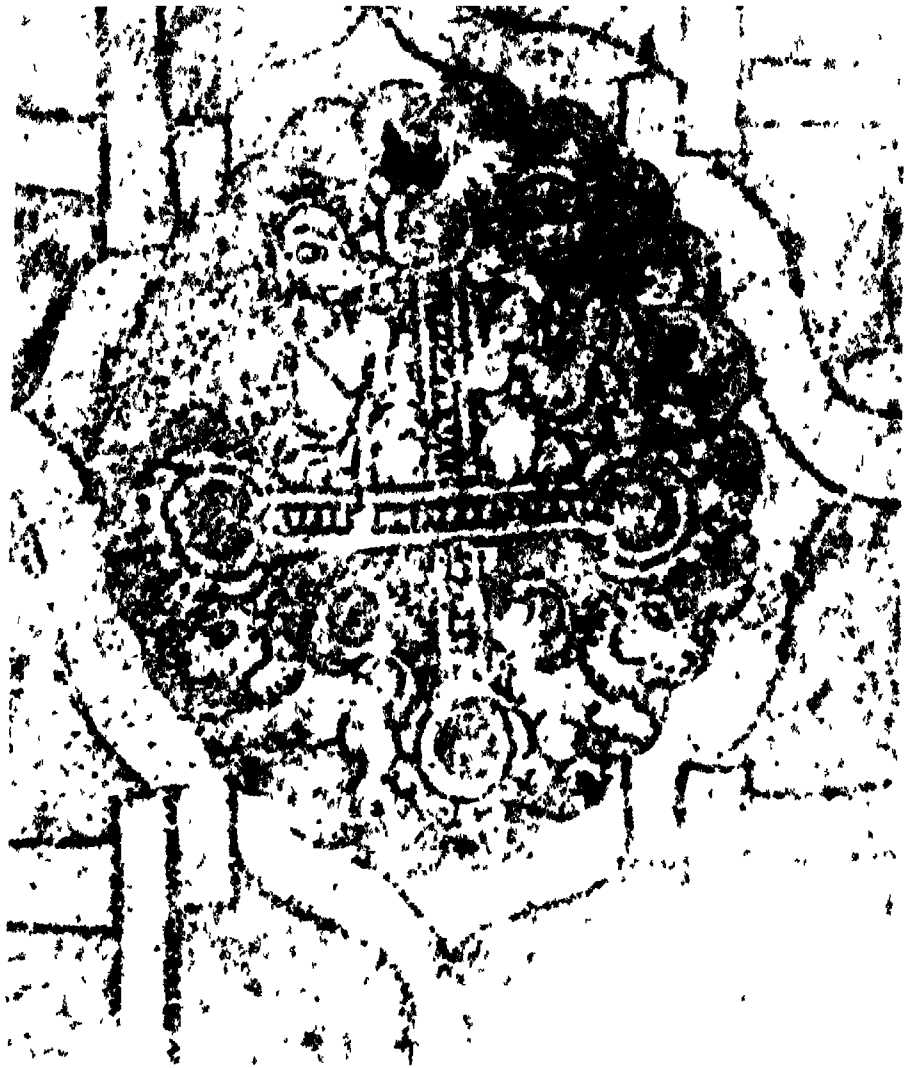
362 Painting of pattern from ceiling, Pallava, 7th century A.D., Sittannavāsal

363 Painting of lotus in bloom, Pāndya, 9th century A.D., Sittannavāsal

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364 Painting of lotuses in bloom with fish, Pāndya, 9th century, A D , Sittannavāsal

The figure of the dancer with the left hand in the *danda* (rod) posture and the other, with the finger composing the *patākā* (banner) with the face slightly tilted and eyes turned in that direction, is as effective as in the case of Natarāja in usual *bhujanga-trāsita* (scared by snake) posture The disposition of the hands in the mode of *bhujanga-trāsita* is repeated in the Chola mode of the dance of Śiva as in the famous example in metal from Tiruvarangulam The charm and combination of the *danda* and *patākā-hastas* is judged by the same combination occurring in the main figure of the panel of a dance scene from Barabudur where the figure is exactly portrayed like this

The other danseuse on a pillar with the left hand stretched out in joy (*mattalli*) and the right in *patākā*, with the entire body swaying in lovely flexion necessarily reminds one of the charming juvenile dance figures of Bālakrishna and Bālasubrahmanya merrily capering in sheer joy The elaborate coiffure with flowers and pearls and simple but effective ornamental decoration, along with the graceful figure itself composing this beautiful feminine theme, proclaim it a triumph of the Pāṇḍyan painter's brush

The king and queen conversing with the Jaina monk, which has only partially survived is, nevertheless, a delightful royal portrait, which elaborates the highly technical perfection of the painter in portraiture, known in India by a special technical nomenclature *viddha-chitra* The delightful crown of the prince and the effectively dressed coiffure of the queen perfectly match each other and are a contrast to the simple unadorned monk in front of them

365 Painting of flowers in bloom, Pāndya, 9th century A D , Sittannavāśal

About the same time the Rāshtrakūtas had embellished with charming paintings the Jaina Indra-sabhā at Ellora The surface of the ceiling and the walls is covered with painted murals giving a wealth of detail These scenes illustrating Jaina texts and patterns including floral, animal and bird designs are of the ninth-tenth century The painting of Bāhubali here is interesting for comparison with sculptural versions of this popular theme, an example of which is in this cave itself, and other similar ones known from elsewhere, of which the famous bronze of the same date in the Prince of Wales Museum is the most outstanding Nowhere is the theme of Bāhubali, that suddenly took to asceticism and, stood in deep meditation, ant-hills with peeping reptiles growing on his legs and creepers entwining his body in wild growth, his sisters flanking him, better portrayed However, among these paintings there is one that arrests attention, the Dikpāla group—of Yama with his consort on a buffalo, preceded by and followed by members of his retinue and others on the same pattern—peeping out of a band from the ceiling It is just not possible to resist the temptation of comparing this with the charming portrayal of similar theme also from a ceiling of a temple at Hemāvatī now in the Madras Museum clearly revealing the sculptural approach to the same theme The treatment of clouds, the wide open eyes of the figures and the beginning of stylisation not yet pronounced are specially noteworthy The flying Vidyādharas with consorts amidst clouds, sailing along in the sky, in close embrace and affectionate fondling on the neck (*kanthāślesha*), as other godlings move in the air with offerings of flowers in their hands in *pushpaputa*, the hands gathered together as a cup to hold flowers, dwarf Ganas with their hands raised and brought together in adoration (*añjali*), while others blow the conch and yet others clasp their hands in tune with the celestial music that fills the air, are a delightful creation of the painter's brush These are probably mostly of the only remains of the painter's work of this period of art during the hegamony of the Rāshtrakūtas, one of the greatest powers in the Deccan, due to the

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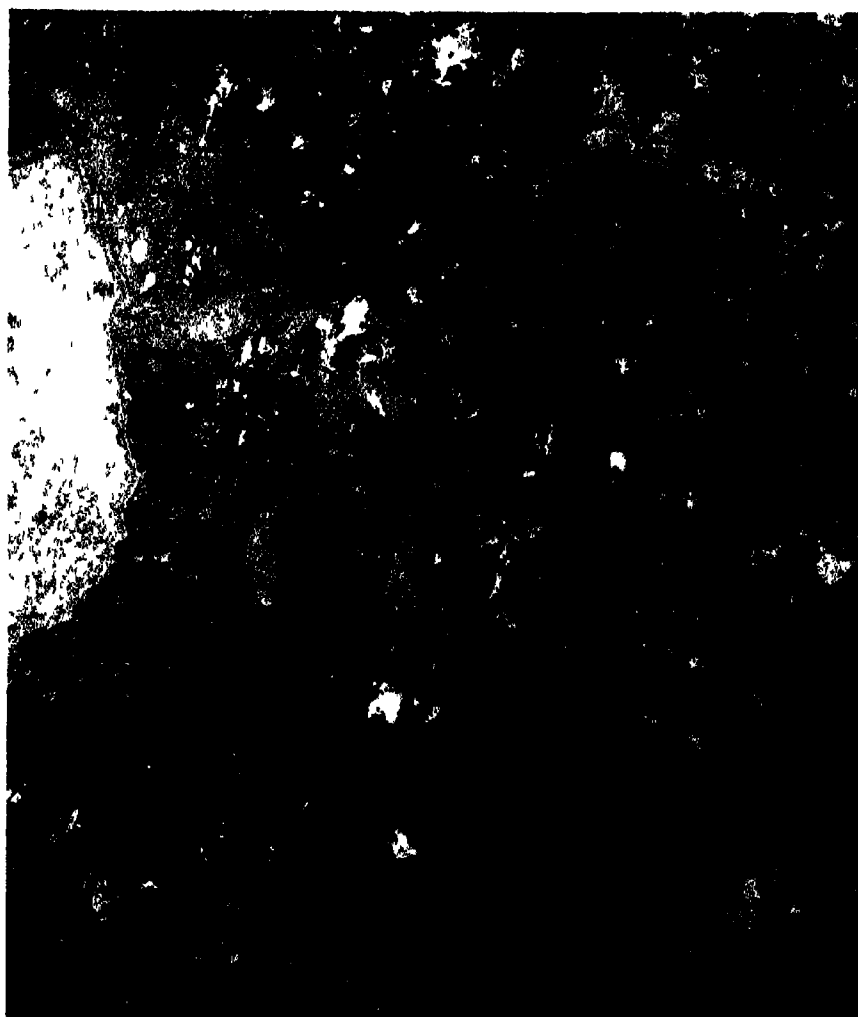
366 Lotuses in bloom with duck and fish Pāndya 9th century A D Sittannavāsal

367 Duck with floriated tail Pāndya 9th century A D Sittannavasal

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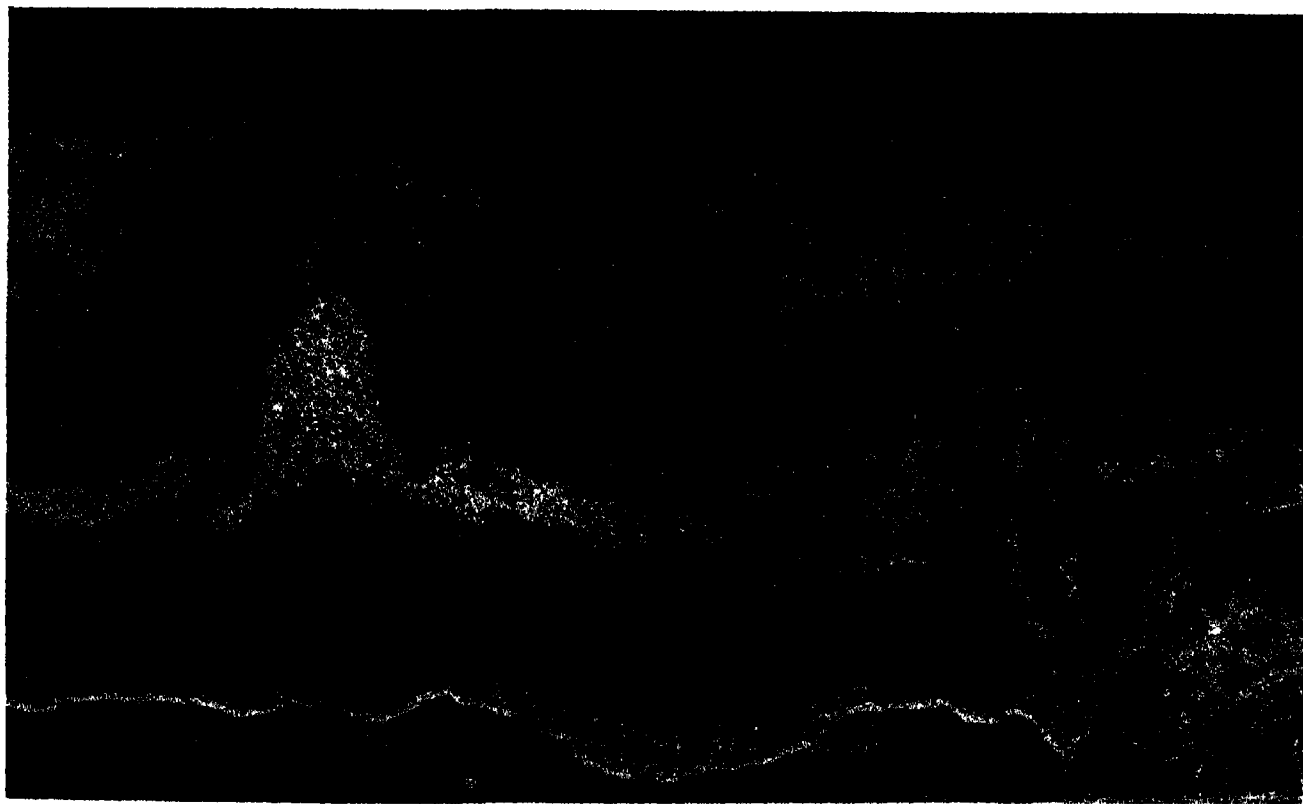
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368. Fish and duck in pool Pāndya 9th century A D , Sittannavāsal

devotion to Jainism in some of the monarchs and the eclectic spirit of even the others wedded to the Hindu faith as well as their innate enthusiasm in fostering the cause of art

The Cholas, whose power was dimmed for a few centuries before they again came to power in the ninth century under Vijayālaya, were tolerant kings, who served all the faiths alike, with a special predilection for their own, Śaivism Rājarāja the famous imperial architect of the imposing tower of the Rājarājeśvara temple, whose taste for art got him the appellation *Nityavinoda* (always rejoicing in art), was equally a great patron of Jainism and Buddhism as can be seen from his munificent gifts to those faiths His sister Kundavai, as already noticed, was responsible for building and endowing some Jaina temples The Chola paintings in the Jaina monuments, however, belong to a date later than those of Nārtāmalai, which are of the earliest phase of Chola art The paintings and carvings at Tirumalai and Tirupparuttikkunram are an interesting study, the former coming midway between Vijayanagara and Chola styles representing the last phase of Chola art The groups of Kalpavāsi-*devas* in the Lakshmīvara *mandapa*, painted on the brick walls of the outer-most chamber on the ground floor composing the earliest painted layer, are pleasing figures, though with a tendency towards stylisation of a later style and bejewelled in prolific exuberance and with large open eyes The second painted layer is nearer the Vijayanagara mode

Almost about this time the Hoysalas were emerging as a great power under Bittideva or Bittiga, the famous Jaina ruler who, converted by

Rāmānuja and assuming the name Vishnuvardhana, built some of the most beautiful temples of which those at Belūr and Halebidu make Hoysala art so famous The king, though converted, was catholic in spirit and, with his queen Śāntalā, dedicated yet to the faith of the Tīrthaṅkaras, not unlike the princesses of the Ikshvāku family devoted to Buddhism along with their consorts of the Brāhmanical faith, served the cause of both, with his predilection for the Vaishnava and a friendly approach to Jainism The ministers and generals of Vishnuvardhana like Gaṅgarāja and Hulli Dandanāyaka were devoted followers of the Jaina faith Though for a long time there has been no trace of any paintings of the Hoysala phase found anywhere, it is a great good fortune that some time ago specimens of paintings of the Hoysalas on large palm leaf manuscripts in glowing colours were found preserved in the manuscripts library of the temple in Moodbidri These have been preserved for centuries with utmost care at this pontifical seat as objects of worship, and comprise the commentaries of versions known as *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* or *Mahā-bandha* of the original text of the *Shatkhandāgamu* The *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* preserve the surviving portions of the original Jaina canons of twelve *aṅgas* according to Digambara tradition The *Dhavalā* is the commentary on the *Shatkhandāgama*, where the story of the composition of the latter is narrated in the introductory portion The teachings of Mahāvīra arranged into twelve *aṅgas* by his pupil Indrabhūti Gautama were handed down by oral tradition but were neglected to such an extent that they had to be revived Gunadhara of the first century B C and Dharasena of the first century A D were two *āchāryas* who preserved whatever was available of the teaching of Mahāvīra in their respective works on Jaina *Karman* philosophy known as the *Kashāya-pāhuda* and *Shatkhandāgama* The last of the series of commentaries on the *Shatkhandāgama* was the *Dhavalā* Its author Vīrasena also wrote the commentary of the *Kashāya-pāhuda* known as the *Jaya-dhavalā* The date of the *Dhavalā* is 894 A D , during the time of the Rāshtrakūta king Amoghavarsha I It is my esteemed friend Shri Chhotelal Jain, who drew my attention to these illustrated manuscripts and so kindly arranged for their loan for a manuscripts exhibition at the National Museum in 1964 when they were first made known to the world

The palaeography closely resembles that of the lithic as well as the copper plate inscriptions of Vishnuvardhana's time The paintings of exquisite quality in bright colours and sinuous lines, drawn with a sure and unswerving hand, almost suggesting the delicacy of feminine stroke as described by the Vidūshaka in the *Viddhasālabhañjikā idaṁ hi pauran-dhram avaimi karma rekhāniveśo'tra yad ekadhārah,* are surely the most valuable survivals of the quality of painting of Vishnuvardhana's time, bright in colour, rich in composition, perfect in technique and pleasing in execution The flowery hand of writing on the metal plates from the Belūr temple should be compared with the similar writing composing the text of these manuscripts The paintings must be assigned to the time of Vishnuvardhana whose queen Śāntalā must have been the patron to get such exquisite paintings created by the best painters of her realm whose ardent admirer and liberal patroness she should have been with her reputation as a great scholar and benefactor of art

These paintings are on unusually large palm leaves, and are important both for the beauty of the letters composing the text and the illustrations that accompany it Two of the leaves, with letters rather thickened, with a greater delicacy than in the rest, with a soft tone reducing all effects of contrast in colours and with outlines drawn in very pleasing proportions,

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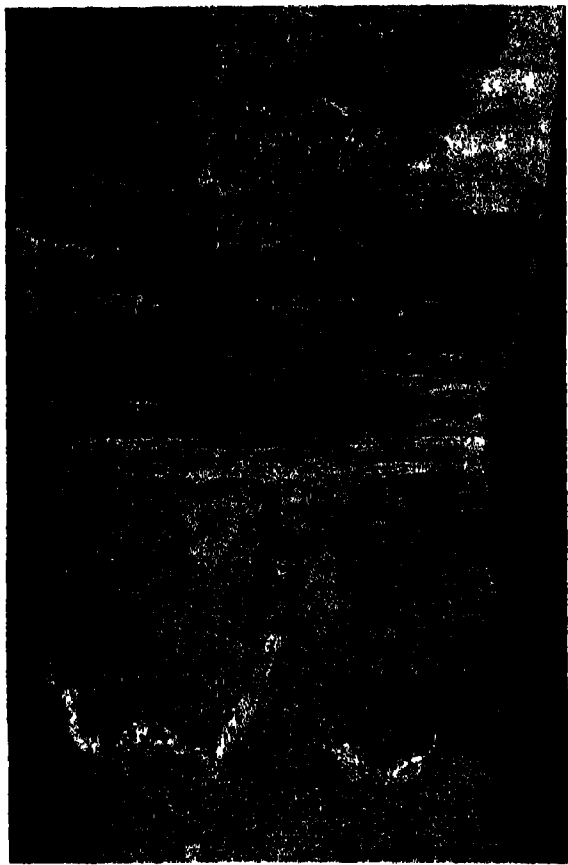
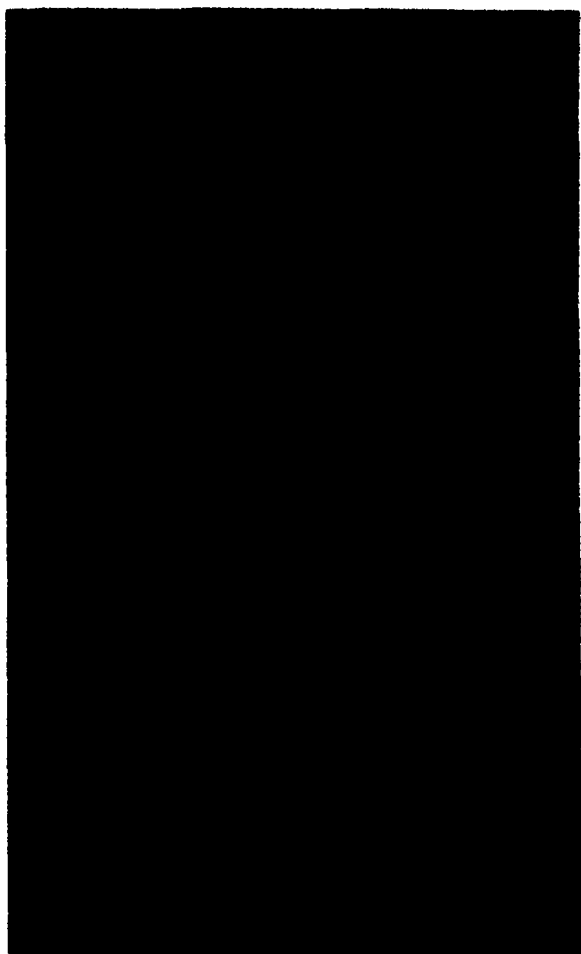
369 Whole row of duck with floriated tail Hoysala 12th century A D Belur

370 Prince and Princess and monk Pāndya 9th century A D Sittannavāsal

371 Lotus-gatherers Pāndya 9th century A D Sittannavāsal

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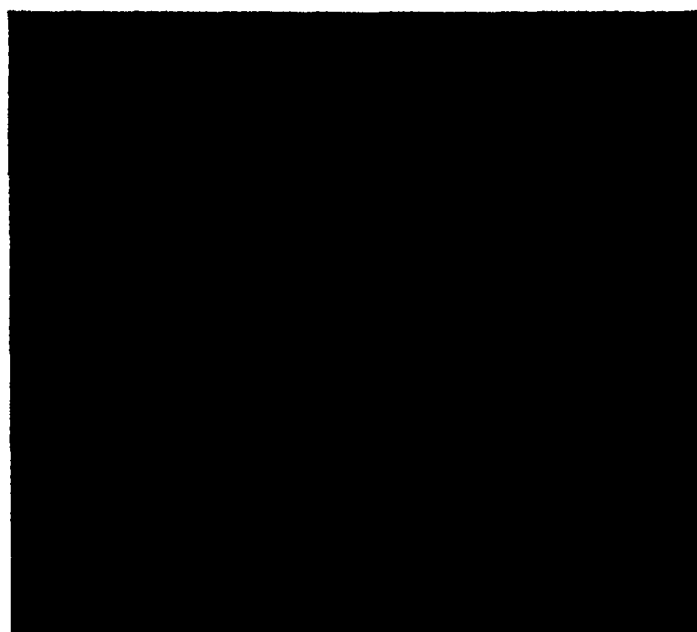
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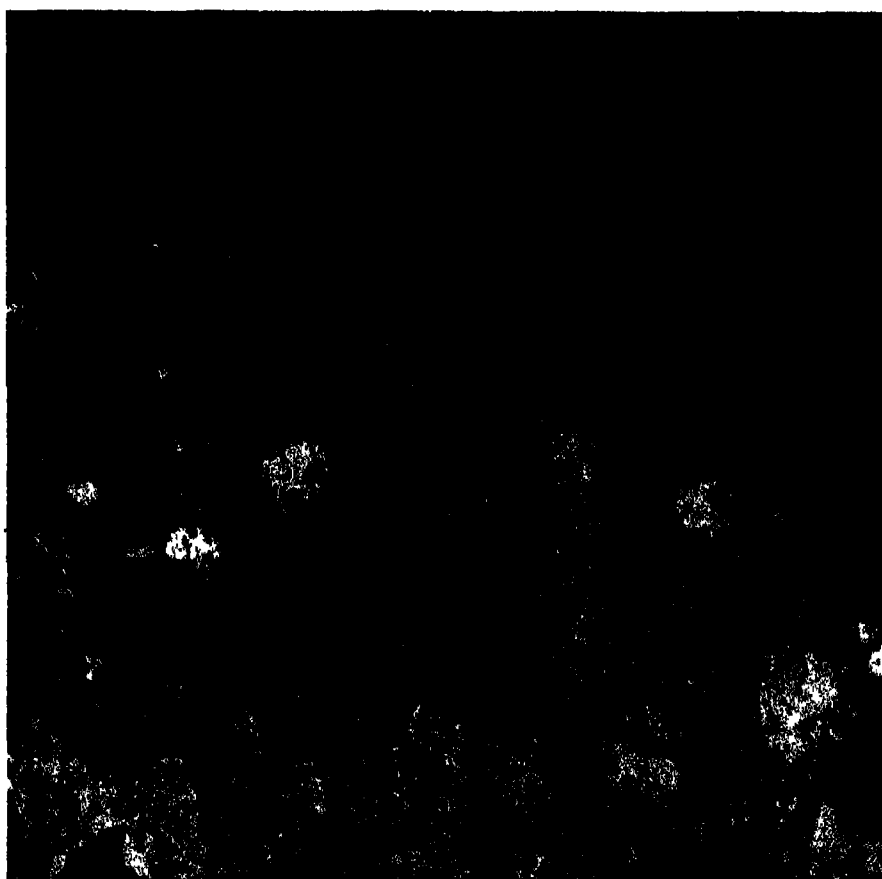
372 Dancer with head and hands preserved, Pāndya 9th century A D , Sittannavāśal

373. Dancer with head and hands thrown up in glee, Pāndya, 9th century A D . Sittannavāśal

374. Lotus-gatherers, Pāndya, 9th century A D , Sittannavāśal

appear to be the earliest among the paintings This manuscript of the *Dhavalā* is dated 1113 A D There is here a painting of Kālī, the Yakshī of Supārśvanātha in fair complexion, contrary to her name Her vehicle the bull is present The flexion of her body and the sinuous lines composing the figure are remarkable The devotees on one side, probably royal devotees including the king, the queen and the prince, are drawn and painted with great delicacy These figures occur towards the end of the leaves We should not miss this opportunity to compare these portraits with the sculptural versions of Vishnuvardhana and his queen repeated in two sculptured panels at Belūr The central paintings here on both the leaves are of a standing and seated Tīrthaṅkara, Mahāvīra It is indeed difficult to handle a figure so simple as that of a Tīrthaṅkara figure in the nude The painter handicapped ever so much has yet made the figures truly artistic creations and most pleasing from the aesthetic point of view The elaborate seat, with *makara*-decorated back and rearing lions, is beautifully matched by the *chaurī*-bearers on either side in pleasing proportions and flexions The Nāgapaṭṭinam Buddha, with Nāgarāja *chaurī*-bearers flanking the Master, an early Chola triumphant work in metal, cannot but flash the memory and recall how well this painting resembles this Buddhist masterpiece in another medium At another end of the leaf there is Ajita, the Yaksha of Pushpadanta and a pair of seated devotees The other painting is almost monochrome It has nevertheless the complete effect of a great painting rich in colour as the painter has brought out the effect of volume with great mastery

There are so many other leaves among which one end of a leaf presents Pārśvanātha with snake-hoods over his head, seated on a lion throne, *chaurī*-bearers flanking him, Dharanendra Yaksha on one side and Padmāvatī Yakshī on the other One end of another leaf presents Śrutadevī in the centre with female *chaurī*-bearers on either side, in pleasing flexion, drawn with elegance and ease, the stance, the coiffure, the turn of the face, the twist of the neck, the crossing of the legs, are all very elegant A painting almost similar, and equally effective, is towards the end of another leaf In the same style has been presented the theme of Bāhubali, who as he was fighting his brother with all his might developed an ascetic spirit and turned a saint then and there, allowing creepers to grow and entwine his legs His sisters are shown in attendance on either side It recalls the panel at Ellora depicting great delicacy the same theme in sculptural elegance The painting here is an effective presentation A popular theme, it was so much in the thought of the craftsman, that it grew with his admiration for it and became the outstanding colossus at Śravanabelagola in stone as at Kārkala, and in metal shaped itself as the well-known exquisite example in the Prince of Wales Museum

Yakshī Ambikā is the most popular of her class in the Jaina pantheon and equally so in art She is here presented seated under a mango tree with her two children playing with her lion, the elder one enjoying a ride on the animal while the younger is closer to his mother The theme of devotees adoring Pārśvanātha and Supārśvanātha is presented in a very simple fashion, as the subject does not lend itself to greater elaboration Themes, however, more pleasing and better suited for aesthetic representation like Mātaṅga Yaksha with his vehicle, the elephant, sitting majestically, its head definitely lifted up, the whole picture arranged artistically between two trees, interesting not only for their charming treatment but also for their stylised patterns The Yakshīs like Mahāmā-ṇasī with her swan and Yaksha Ajita on his tortoise are all, along with Śrutadevī accompanied by her peacock, delightful artistic creation in these leaves of manuscripts from Moodbidri brightened by the painter's

375. Lotus-gatherers, Pandya 9th century A D Sittannavāsal

colourful brush The floriated tail of the bird and the delineation of the contours of the figures reflect not only the great artistic taste but also the creative talent of the Hoysala painter who not a whit lags behind the greatest creator of the sculptural glory of Hoysala art

Even the borders in these manuscripts are prepared with great elegance One has to search in vain for a repetition of a pattern among the innumerable floral patterns painted on ever so many different leaves They not only arrest the attention by the high quality of their design but make one wonder how fertile has been the mind and imagination of the art-minded in the Hoysala court

In 1335 A D Harihara, Kampa and Bukka, sons of Saṅgama, established the Vijayanagara empire, which grew to be the dominant power in the South Achyutadevarāya, a noble sovereign whose glory greatly impressed the Persian envoy Abdul Razaak, ruled in the first half of the fifteenth century The empire was created as a bulwark against Islamic invasions for the propagation and firm establishment of Hindu ideals, being blessed and reinforced with strength and vigour by the great sage Vidyātīrtha A new impetus was given to temple building, and in the large empire, all over the territory now occupied by Āndhra, Karnātaka, Drāvida, Kerala and Mahārāshtra and even parts of Orissa, there was followed a policy of great vision and religious tolerance The Vijayanagara style of architecture, sculpture and painting was forged and fused various elements of Chālukya and Chola art. It is however the Drāviḍa element that predominated It was thus a continuation of the early Chola and late Pāndya traditions combining, to some extent, in the Canarese and Telugu districts, Chālukya traditions, that earlier had firm roots there

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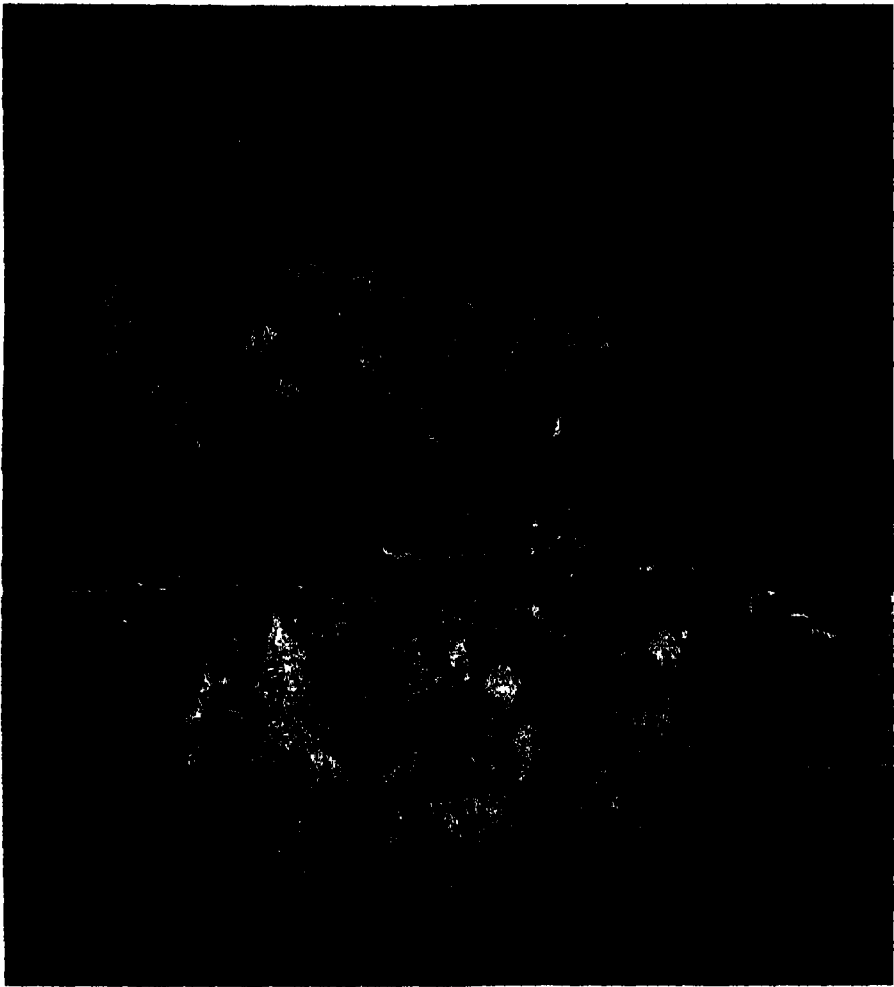
376 Flying Vidyadharas group from ceiling Rāshtrakuta 9th century A D Cave 32, Ellora

377 Flying Vidyadharas against the trailing clouds in the sky Rashtrakuta 9th century A D Cave 32 Ellora

378. Bahubali from Indrasabhā, colour painting Rashtrakuta 9th century A D Cave 32 Ellora

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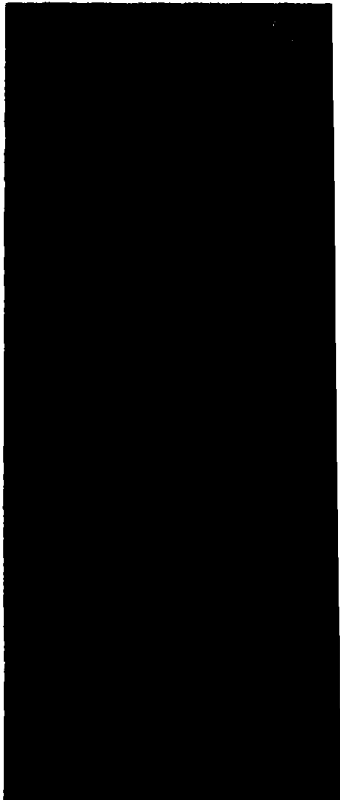
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379. Flying Vidyādharas, Rāshtrakūta, 9th century A D Cave 32, Ellora

380 Flying Vidyādharas, magnificent group

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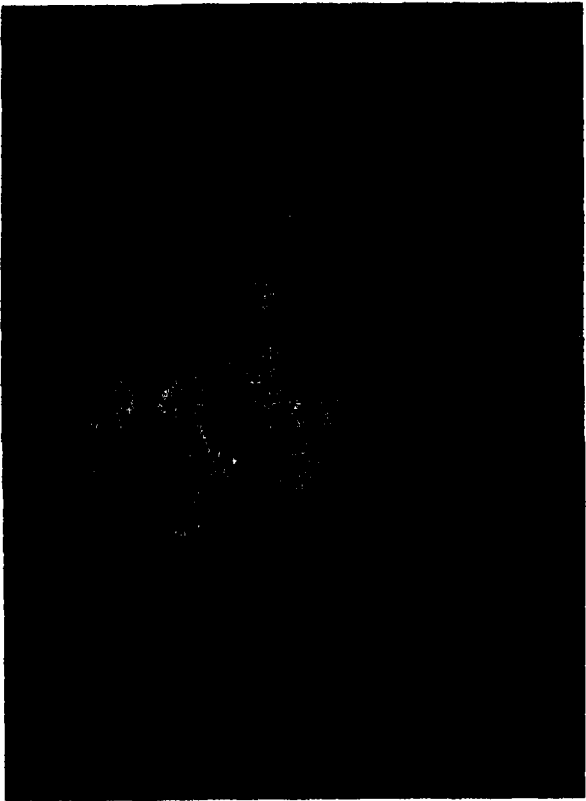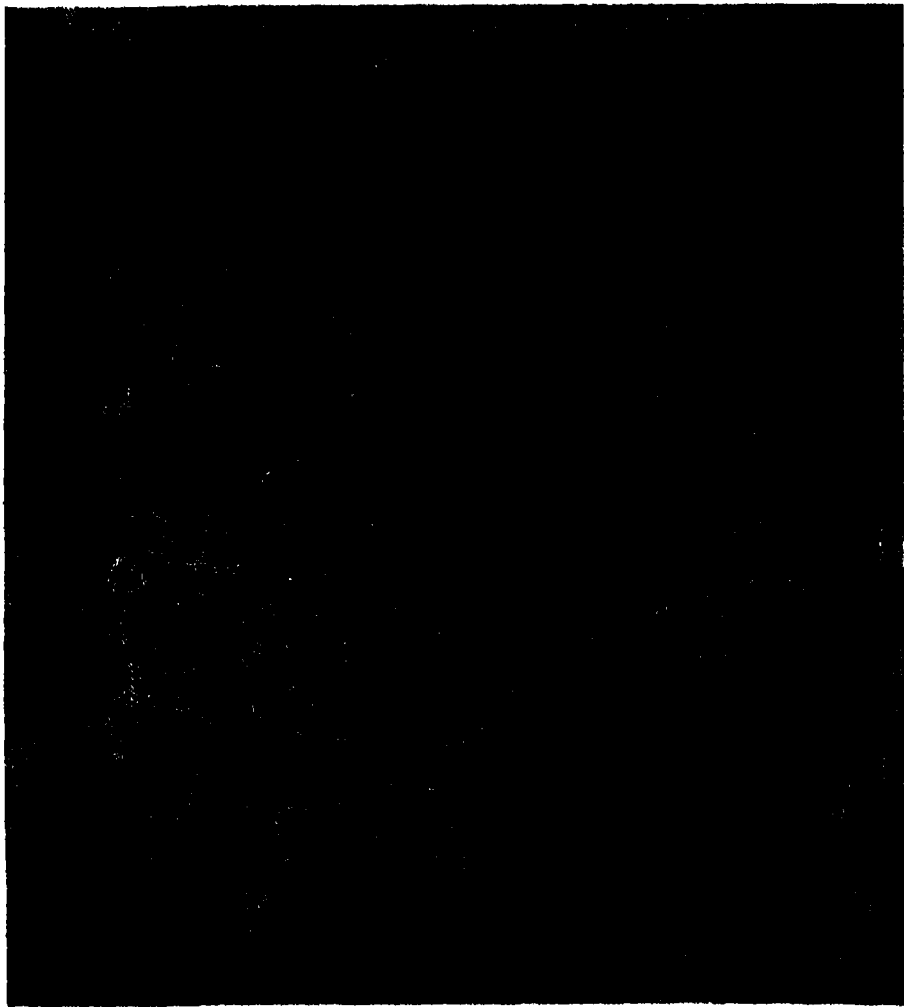
Successive Vijayanagara rulers fostered Jainism as well as other faiths with great catholicity In fact there is an inscription which mentions how Achyutarāya, to settle among quarrelling faiths, brought the chiefs of the Vaishnava and the Jaina sects together in his court and respectfully made them join hands in friendship, for mutually understanding and respecting each other's faith The greatest building activity and the beautifying of the temples with sculptures and painting continued during a long period of nearly four hundred years from the fourteenth century How deeply impressed even the European travellers of the time in India were with the colourful murals in the temples and palaces and homes of the noblemen of the day is seen in the accounts left by those like the famous Portuguese traveller Paes, who visited the Vijayanagara capital and showered praise on the painter's art This is no exaggeration, as it is very well-known that emperor Krishnadevarāya, himself a poet and artist, was a great patron of literature and art, being credited with the construction of more *gopuras* than he could have even completed, almost like the legendary achievement of Aśoka, credited with the construction of eightyfour thousand *stūpas*

The Vijayanagara empire represents the last great phase of Indian history and culture Painting, like every other art, was encouraged during this time and there are innumerable temples all over south India with paintings representing this period There are fragments of paintings at Anegundi, near Hampī, in the temples at Tādpatrī, Kāñchīpuram, Kālahastī, Tirupati, Tiruvannāmalai, Chidambaram, Tiruvālūr, Kumbakonam, Śrīrangam and other places, belonging both to the Vijayanagara and to the Nāyaka periods Like these innumerable paintings, the Jaina paintings have also a great place, particularly at Tirupparuttikkunram, in close proximity to Kāñchīpuram, noteworthy for its Jaina temples A whole series of paintings decorate the ceilings of the large *gopuras* and walls of the temple here Those of the *sangīta-mandapa* of the Vardhamāna temple are specially noteworthy from the point of view of Jaina themes in Vijayanagara art Some of these paintings belong to an earlier phase preceding the later ones by a couple of centuries Though fragments, these earlier ones, are nevertheless extremely interesting not only for the point of view of the themes that they illustrate but also because of the special place they occupy in the study of painting of this period As the *mandapa* was itself built by Irugappa, minister of Bukkarāya II and a devoted follower of the Jaina faith, these paintings illustrate the painter's craft towards the end of the fourteenth century The themes chosen are from the life of Vardhamāna Here is the nativity-scene showing Priyakārinī giving birth to Tīrthankara Vardhamāna Scenes of child-birth are most interesting in south India, both in painting and sculpture and in wood-carving, the last particularly in Kerala, where the *Rāmāyana* theme provides the birth of the four princes in picturesque fashion, as for instance, from the seventeenth century carved frieze under the eaves of a derelic temple from Quilon preserved in the Madras Museum A comparative study, therefore, of the birth scenes is indeed interesting in itself The birth and anointment ceremony of the child by Saudharmendra accompanied by his wife Śachī painted with elegance is quite typical in every respect of the form, deportment, ornamentation and decoration of the period Saudharmendra's dance before Vardhamāna, with his legs crossed in *pādasvastika*, the usual mode of rejoicing on the birth of the superhuman child, is equally interesting

The battle of Tallikota shook the roots of the Vijayanagara empire, which was completely weakened, enabling the vassal kings, generals and chieftains to assume importance and even throw off the nominal allegiance to a weak sovereign at the capital For some time however the

381. Lotus-gatherers, Pāndya, 9th century A D, Sittannavāśal

Nāyaka kings were loyal to the titular Vijayanagara emperor Slowly, however, the very helplessness of the sovereign made it impossible for the chieftains to exist except by declaring their strength and independence Among such kings in the South, the Nāyakas, Raghunātha Nāyaka of Tañjāvur, and Tirumala Nāyaka of Madurai are most important They are among the most famous and they fostered in their courts art and literature as did Vijayanagara sovereigns earlier The Nāyaka phase of art in massive sculpture, and picturesque paintings with tremendous vitality and force, are probably the last flicker of a great art that was on the verge of collapse

In the *sangīta-mandapa* at Tirupparuttikkunram, the outer one nearest the main shrine, depicting the earlier phase of fourteenth century Vijayanagara art, is now followed by paintings of later date, some of the sixteenth century and the latest ones of the seventeenth century These are in conformity with the Nāyaka style that is preserved all over in south India Scenes from the life of Rishabhadeva, the first Tīrthankara, of Vardhamāna, of Krishna, the cousin of the Tīrthankara Neminātha, as well as the life of Neminātha himself are all graphically portrayed in a long series, with elaborate labels painted in Tamil explaining each incident clearly This process of labelling each episode becomes a usual feature as may be observed in every painting at Chidambaram, Tiruvālūr, etc Even in temple hangings this method of painting the labels becomes a regular

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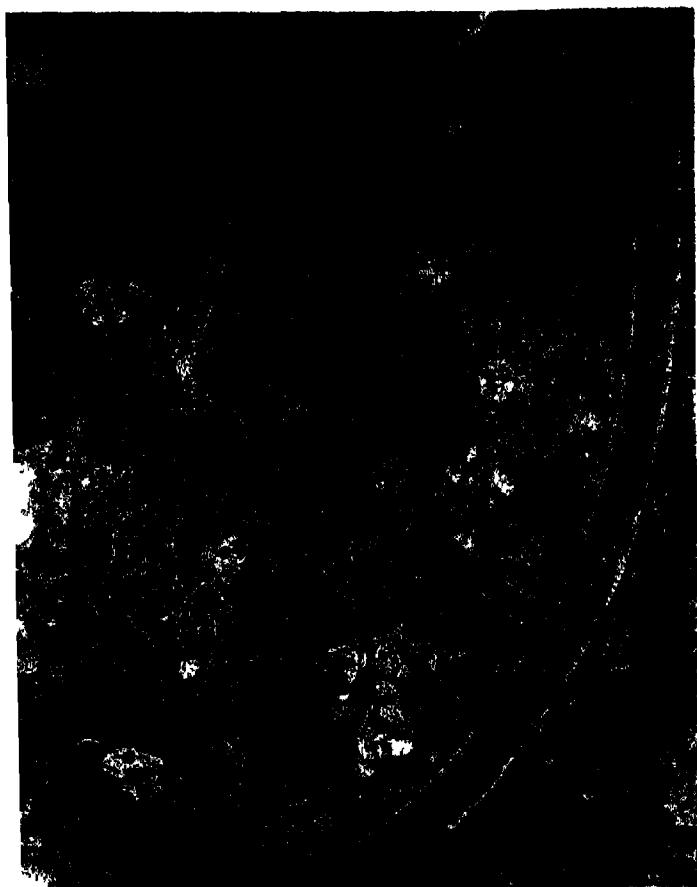
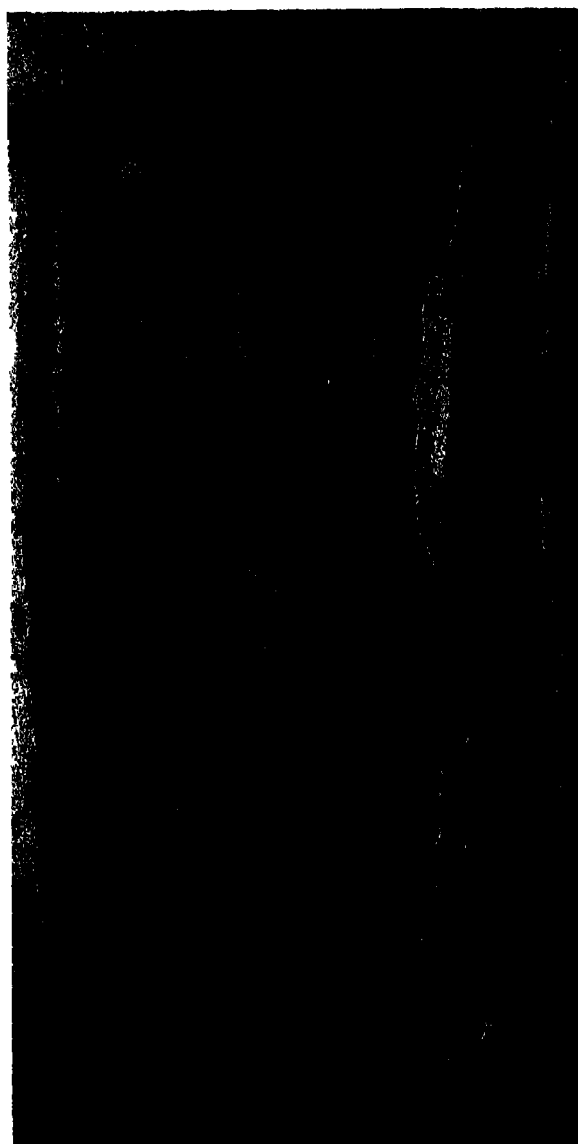
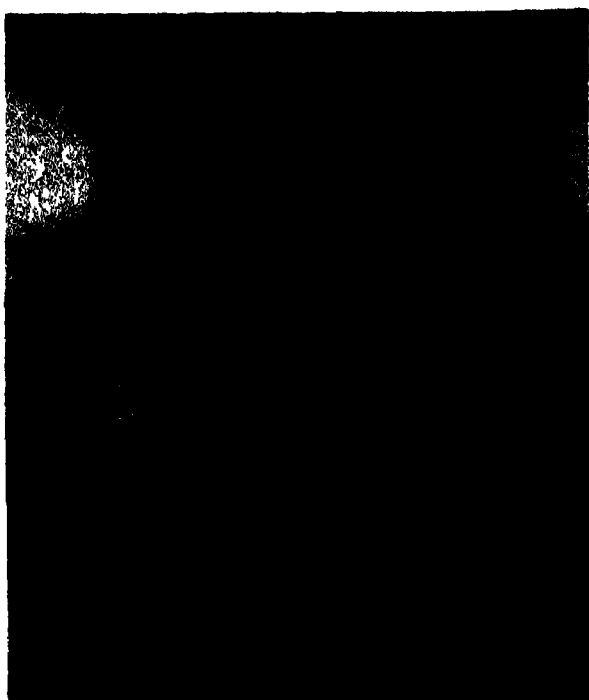
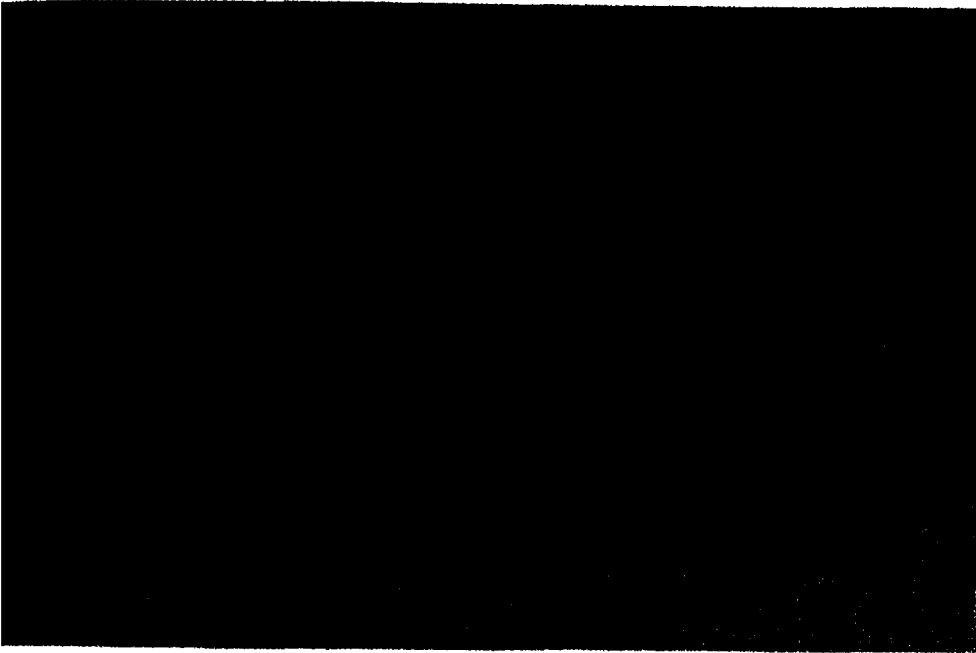

382. Samavasarana detail on ceiling, Vijayanagara, Tirumalai

383 Samavasarana, detail on ceiling, Vijayanagara, Tirumalai

384. Dvârapâla, Vijayanagara Tirumalai

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385. Kālī from manuscript painting, Hoysala 12th century A D, Moodbidri

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386. Vishnuvardhana and his queen Sāntalā in devotional attitude seated with attendant, manuscript painting, Hoysala, 12th century A D Moodbidri

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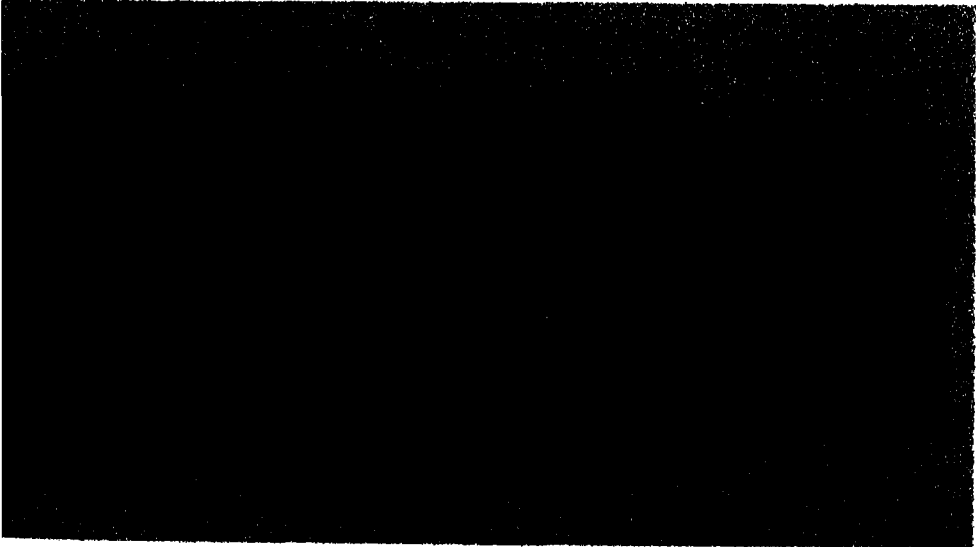
387 Seated Tīrthankara Mahāvīra, Hoysala, 12th century A D, manuscript painting, Moodbidri

388 Dancer with the head and hands preserved Pāndya, 9th century A D Sittannavāśal

389. Dancer with hand thrown up in glee, Pāndya, 9th century A D , Sittannavāśal

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practice In the well-known *Yamapata* from Cuḍdapah of this period, which has its own long tradition from the earliest times all over India, as well as in the coronation of Yudhishthira of the same school, the legend is in Telugu in the script of the time, they are both interesting for comparison, as well as to observe this feature of labelling, which has continued in India for a couple of millennia, the earliest ones noticed at Bhārhut, with explanations in early Brāhmī script in Prākrit In the story of the *bālalīlās* of Kṛishna related Baladeva receiving the newborn baby, crossing the Yamunā and giving the child to Nandagopa, the juvenile sports, Krishna killing the various *Asuras*, Śakata, Dhenuka, etc , the uprooting of the *Yamala*-trees as he crawled along, pulling the mortar to which he was chained, and so forth, a whole group of cows, cowherds and milkmaids are all graphically portrayed in a long series, colourful, absorbing in their interest and dramatically following one another in successive narration of story Several incidents from the life of Ṛishabhadeva, Vardhamāna and Neminātha are also portrayed along with their descriptive labels, depicting how the *Devas* reminded Rishabhadeva that it was time to renounce the world to proceed for *dīkshā,* how Kachchha, Mahākachchha and others deeply devoted to him, also tried to renounce but were unable to bear the intense cold and pangs of hunger and returned to their clothes and food, how Nami and Vinami pleaded with Ṛishabhadeva in deep contemplation to give them their kingdom and how Dharanendra offered them the sovereignty of the Vidyādhara world, the first *charyā* of Rishabhadeva—all of them narrated at great length Ramachandran in his book on the Tirupparuttikkunram temples has discussed elaborately not only the complete series of murals but also the elaborate labels that themselves form the most interesting text explaining the story It is interesting to note the various customs, social modes, beliefs and faiths, ceremonies, religious functions, etc in such depictions as the presentation of the *purna-kumbha* brimming pot with flowers and other objects as a welcome, music and dance, auguring a festivity or a celebration of an event—in depiction of which Indian painters have always worked with enthusiasm and excelled Detailed description of the labels with their readings and an elaborate narration of the themes themselves has in no small measure contributed to a clear understanding of the text and the painter's mind

A series of murals from Moodbidiri and Sravanabelagola, almost recalling the Nāyaka paintings in their form and style, have their own subtle variations which distinguish them as of the contemporary Mysore school, also a regional development from the late Vijayanagara phase of art The guardians of the gateway are large and imposing while a series of smaller panels in successive rows depict the episodes from the lives of the immortal super-men, *mahāpurushas*, forming the theme of such narrations as in texts like *Trishashti-salākāpurusha-charita*

The Nāyaka phase of art is almost the swan song of south Indian art which has had a glorious tradition in architecture, sculpture and equally so in a continuous series of murals depicting almost every century in peninsular India combining south India and the Deccan

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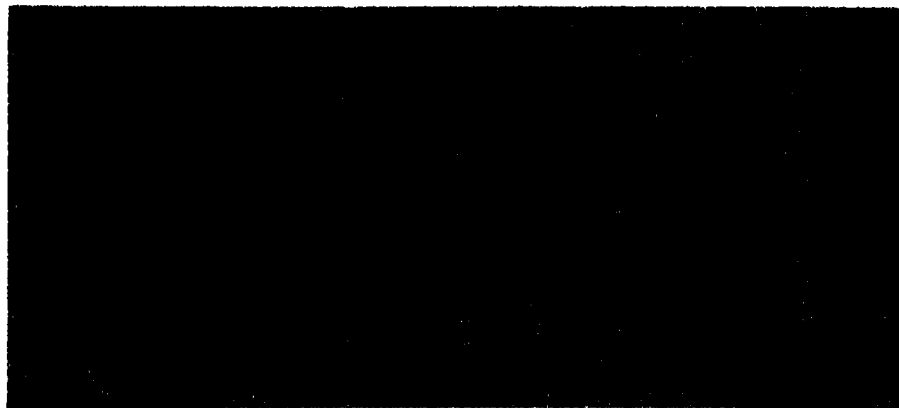
390 Standing Tirthankara Mahāvīra, Hoysala, 12th century A D, manuscript painting, Moodbidri

391 Yaksha Ajita, Hoysala, 12th century A D, Moodbidri

392 Pārsvanātha seated on lion throne flanked by Dharanendra and Padmavatī, Hoysala, 12th century A D, Moodbidri

393 Bāhubali flanked by sisters, Hoysala, 12th century A D , Moodbidri

394

394. Śrutadevī flanked by *chaurī*-bearers, manuscript painting, Hoysala, 12th century A D , Moodbidri

395

395 Śrutadevi flanked by *chaurī*-bearers, manuscript painting, Hoysala 12th century A D Moodbidri

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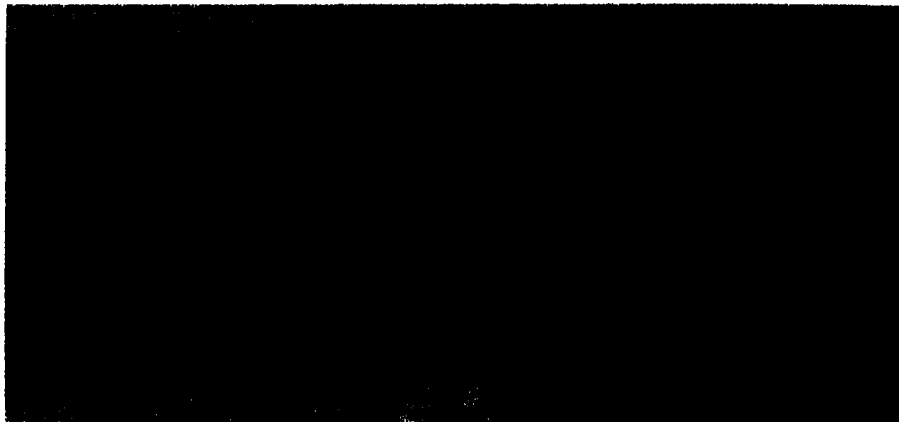
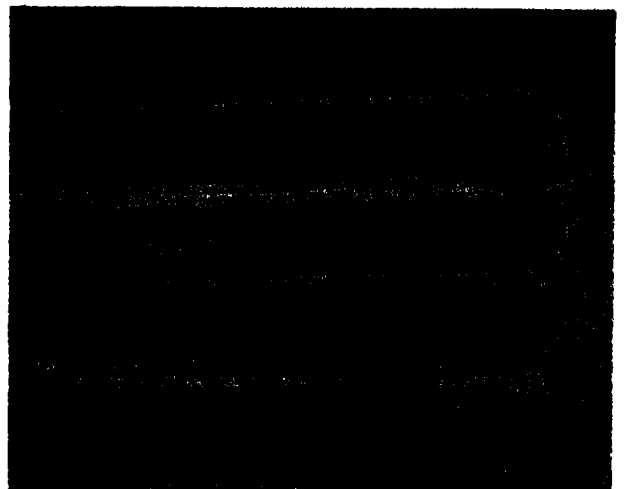

396 Paintings from palm-leaf manuscript Hoysala, 12th century A D Moodbidri

397 Yakshī Ambikā under mango tree with lion and children, Hoysala, 12th century A D, Moodbidri

398. Supārśvanātha flanked by devotees Hoysala, 12th century A D, Moodbidri

399. Pārśvanātha, flanked by devotees, Hoysala, 12th century A D, Moodbidri

400 Floriated patterns of exquisite form, manuscript painting, Hoysala, 12th century A D, Moodbidri

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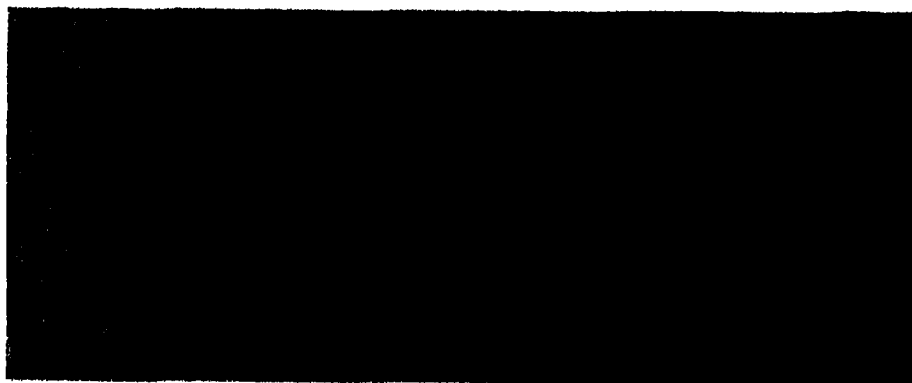
401. Mātanga Yaksha, manuscript painting, Hoysala, 12th century A D , Moodbidri

402 Srutadevī with her swan, manuscript painting, Hoysala, 12th century A D , Moodbidri

403. Śrutadevī with her swan, manuscript painting, Hoysala, 12th century A D , Moodbidri

404. Yakshī Mahāmānasī with swan and devotees Hoysala, 12th century A D , Moodbidri

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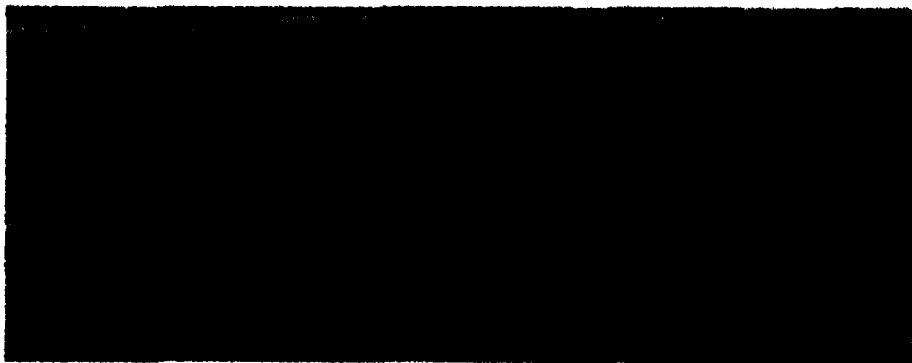
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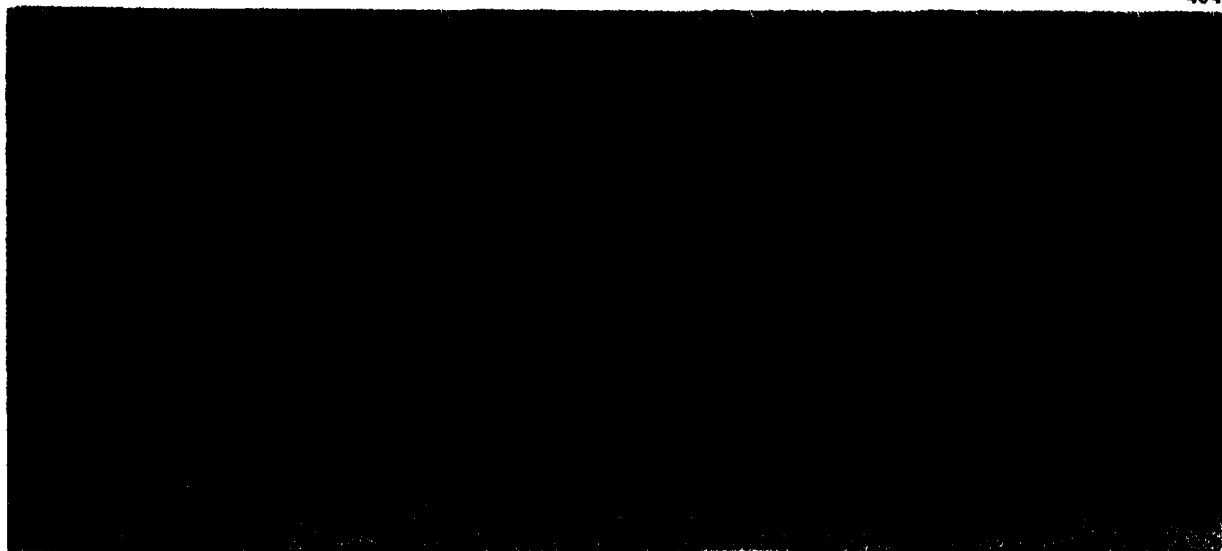
405. Tīrthankara flanked by devotees

406 Yaksha

407. Tīrthankara with devotee

408 Ambikā

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409. Earlier phase of painting scene of birth of child Vijayanagara, 15th century A D , Jinakāñchī, Tirupparuttikkunram

410. Priyakāranī's dreams and their explanation Nāyaka 17th century A D , Tirupparuttikkunram

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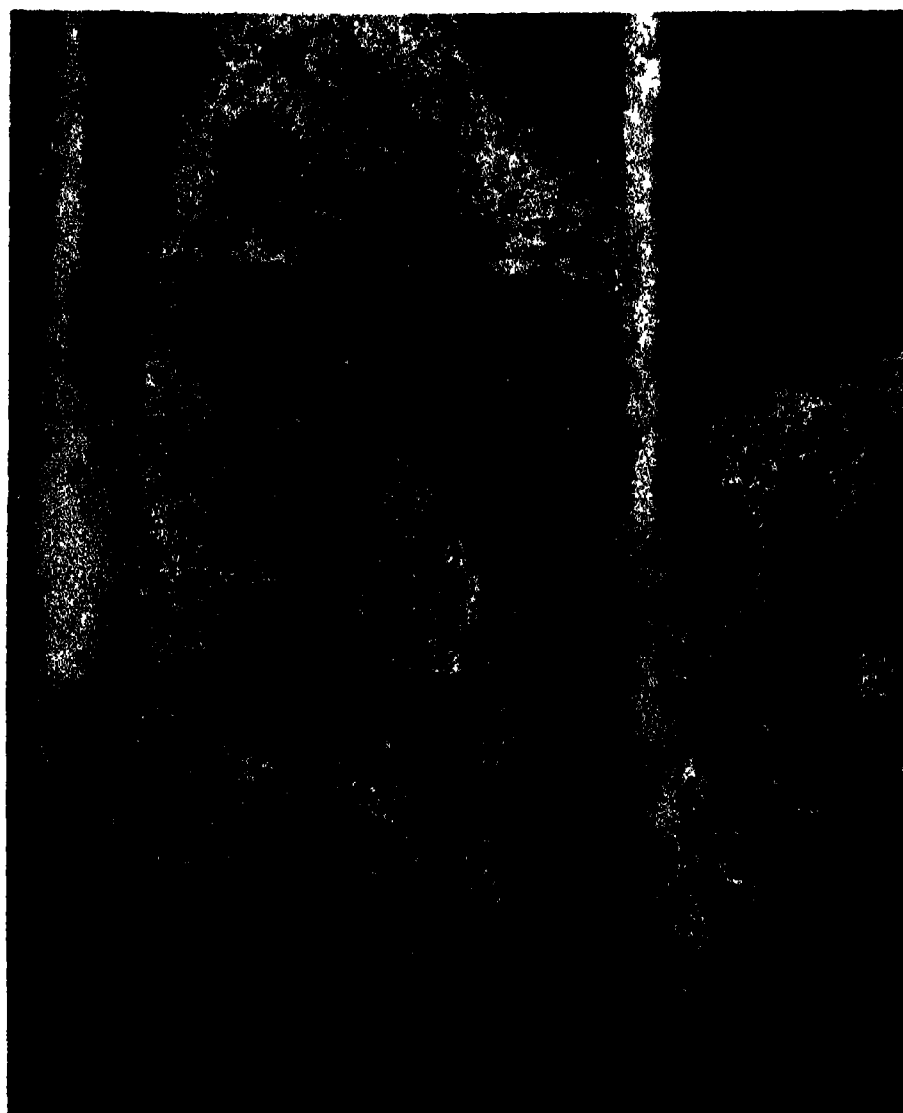
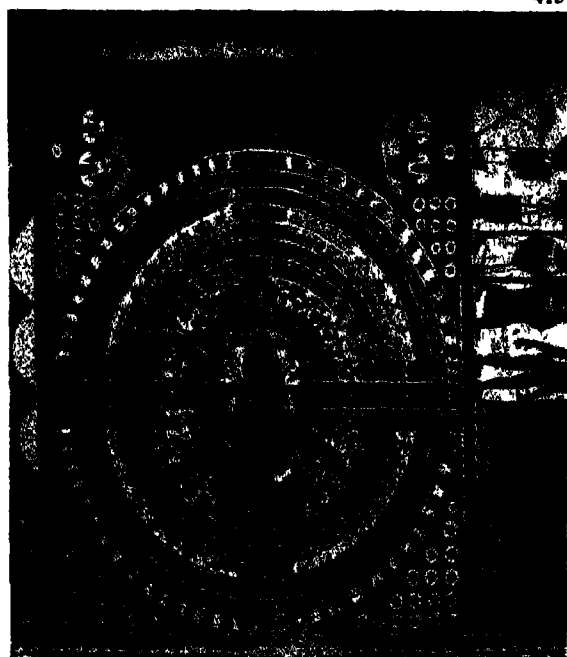

414

411. Scenes from the life of Vardhamāna, 17th century A D , Tirupparuttikkunram

412. *Bāla-līlās* of Krishna Nayaka, 17th century A D , Tirupparuttikkunram

413. Samavasarana, Nāyaka, 17th century A D , Tirupparuttikkunram

414. Scenes from the life of Vardhamāna, 17th century A D

415. Procession, Nāyaka, 17th century A D , Tirupparuttikkunram

416 Procession, Nāyaka, 17th century A D ,

417. Murals from Śravanabelagola, Maysore school, 17th-18th century A D

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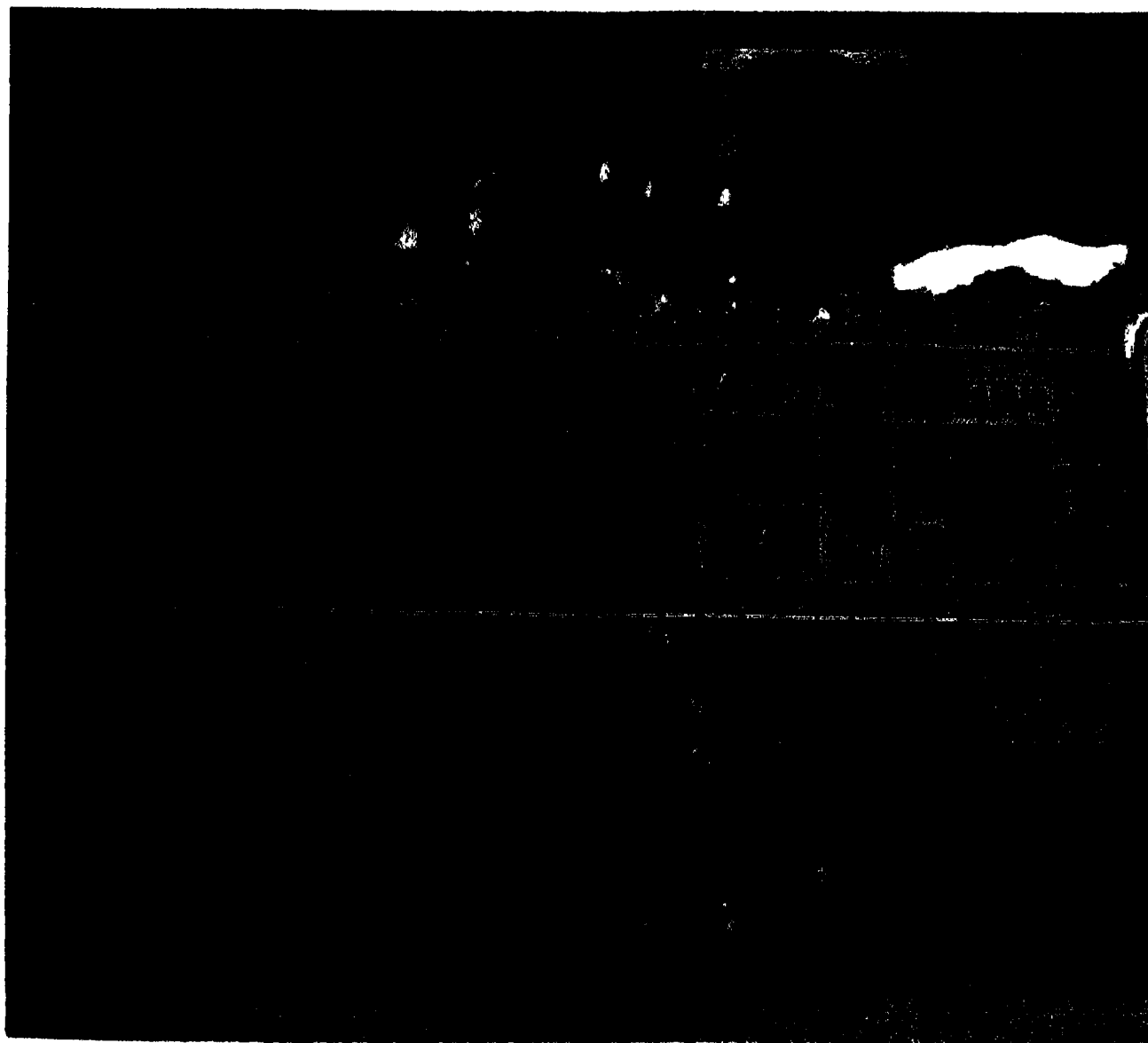
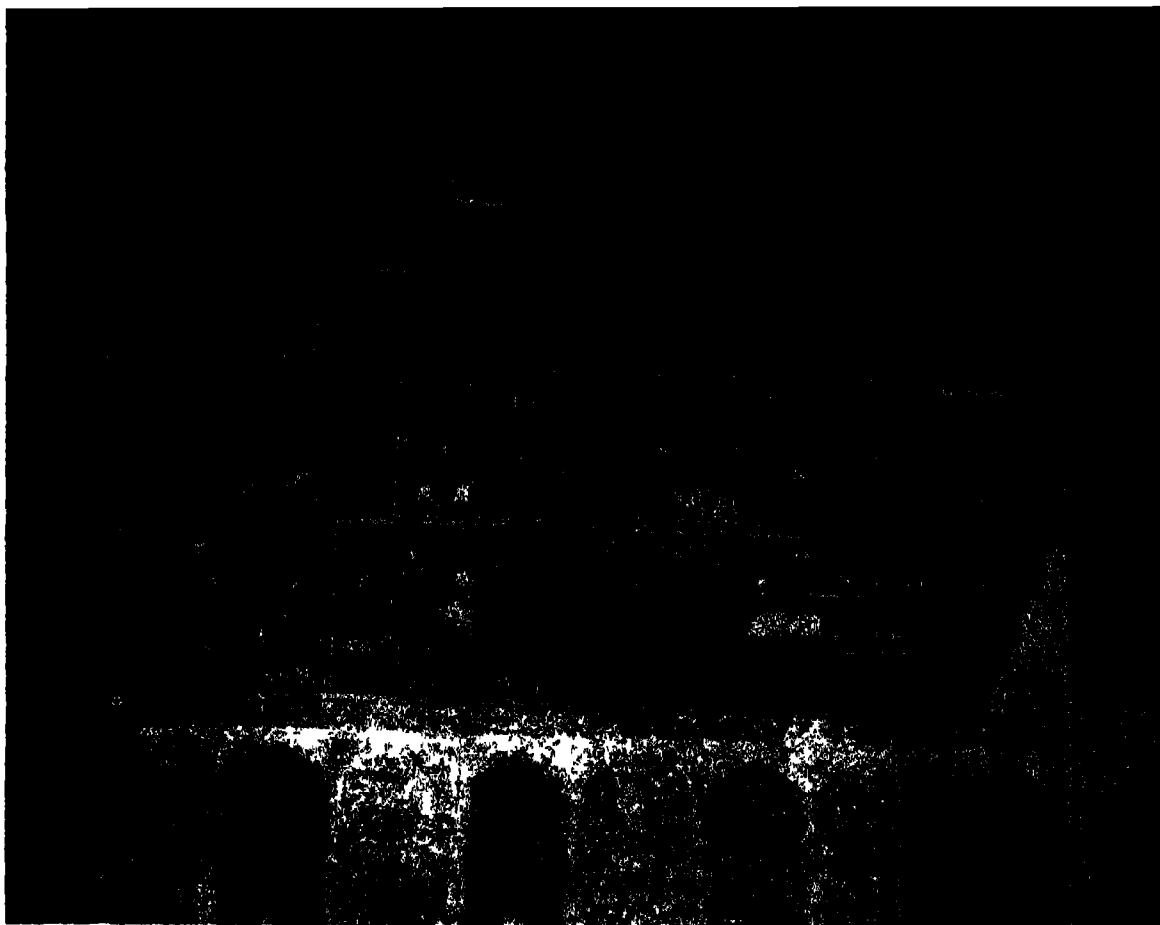
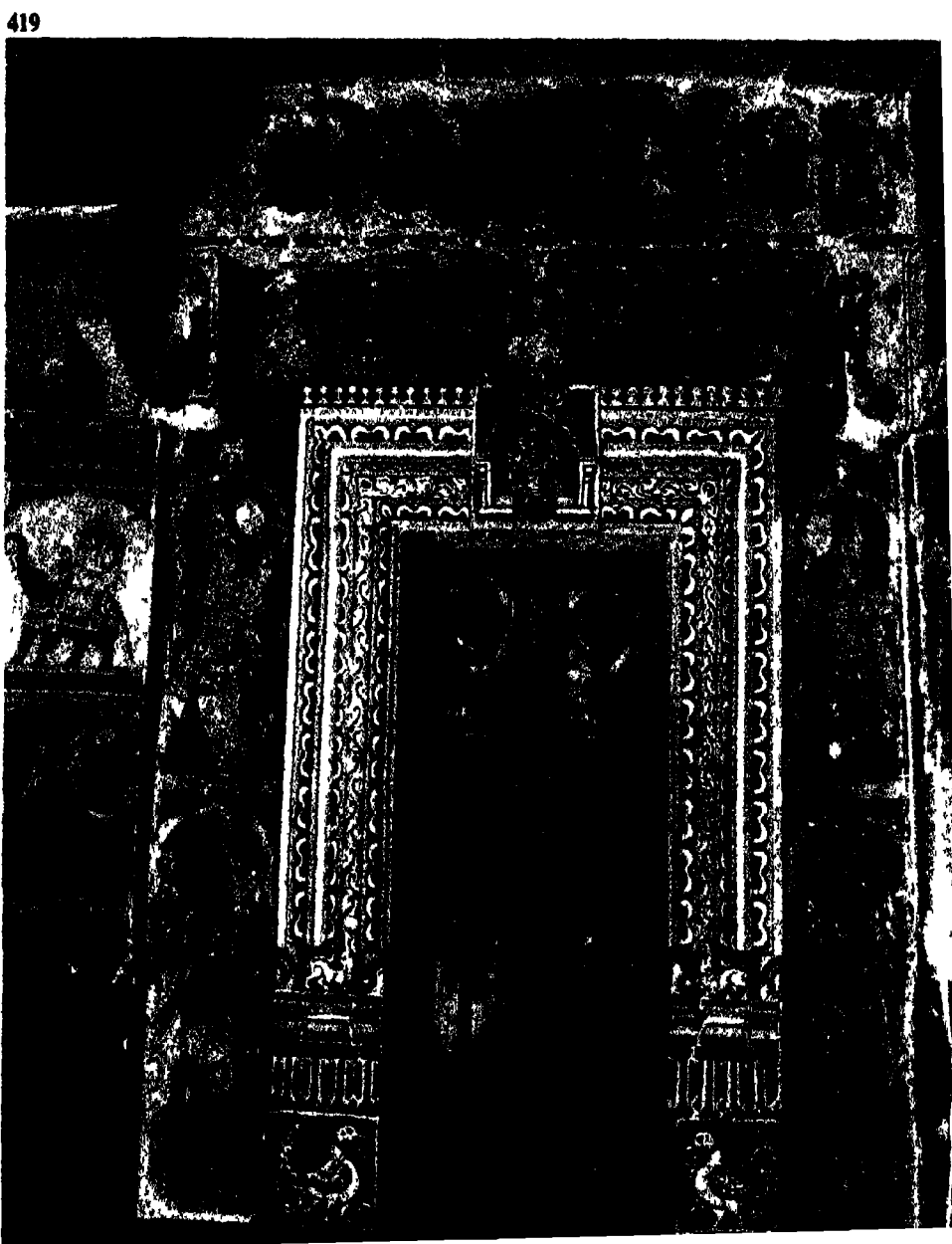
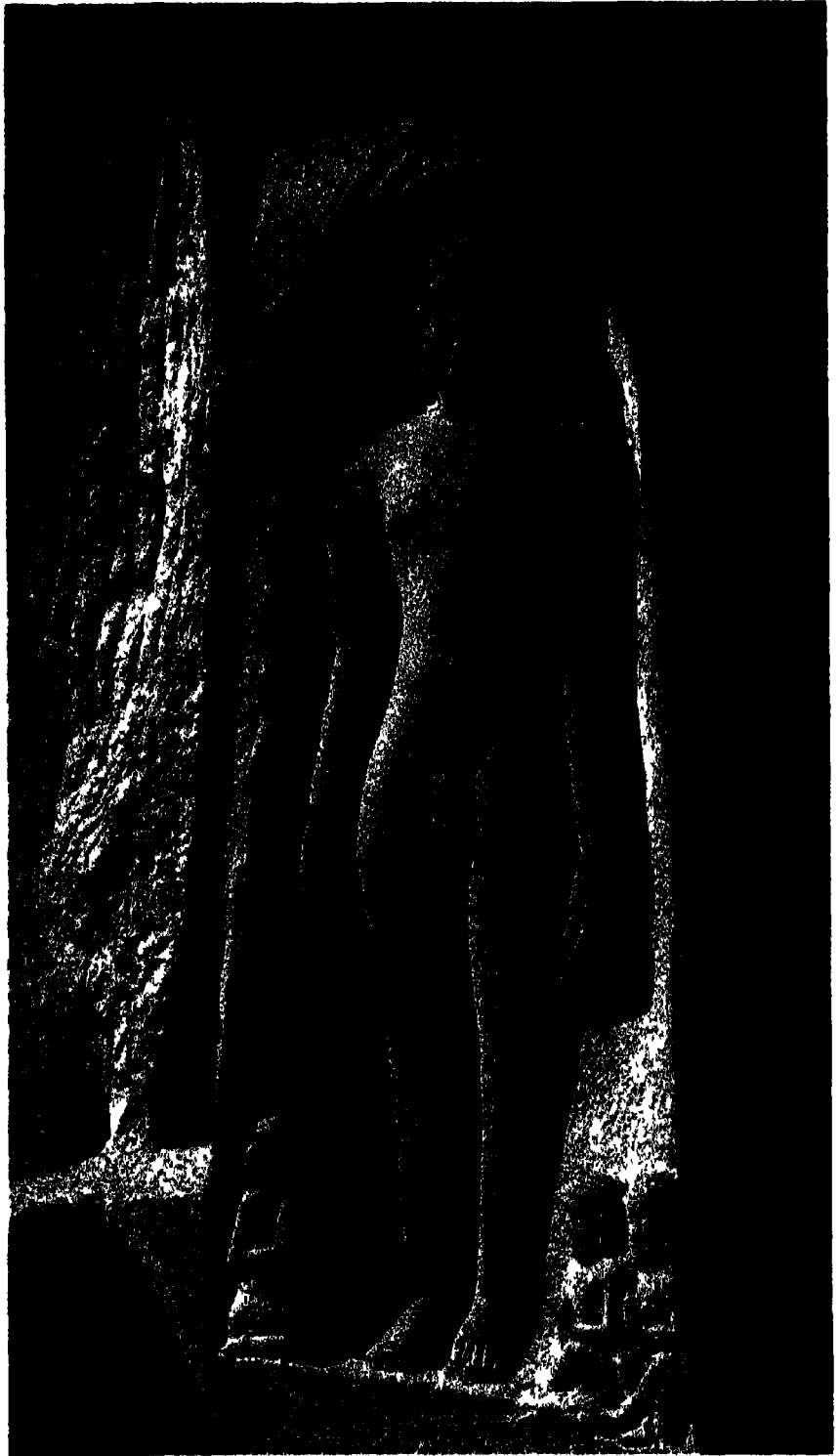
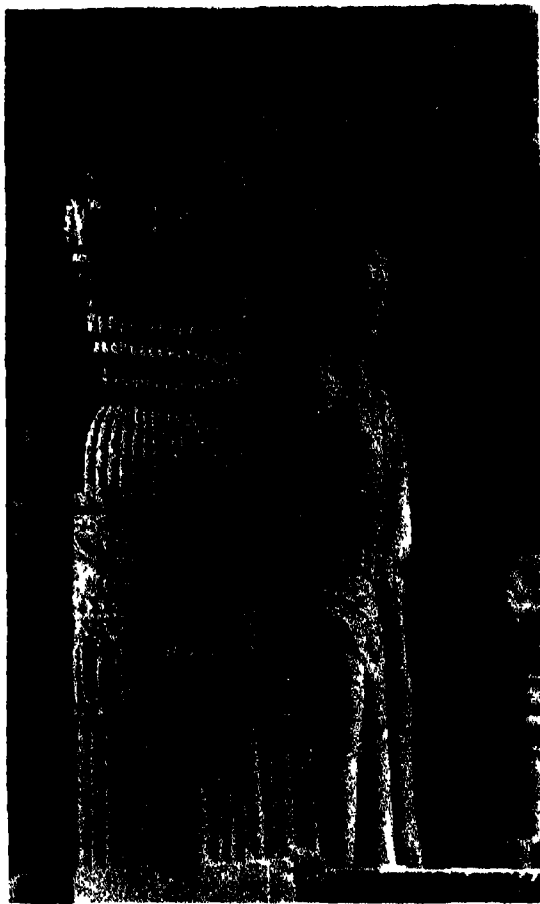

419

418. Close up of a mural painting headed by Indra, Śravanabelagola

419. Doorway and murals on wall, 18th century A D , Śravanabelagola

420 Standing Tirthankara, Rashtrakūta, 9th century A D , Cave 32, Ellora

421 *Dvārapāla* close to floriated fluted pillar, Rāshtrakūta, 9th century A D , Cave 32 Ellora

422. Pillared hall with Pārsvanātha at the end, Rashtrakūta 9th century A D Ellora

Note the beautiful large blooming lotus on the ceiling

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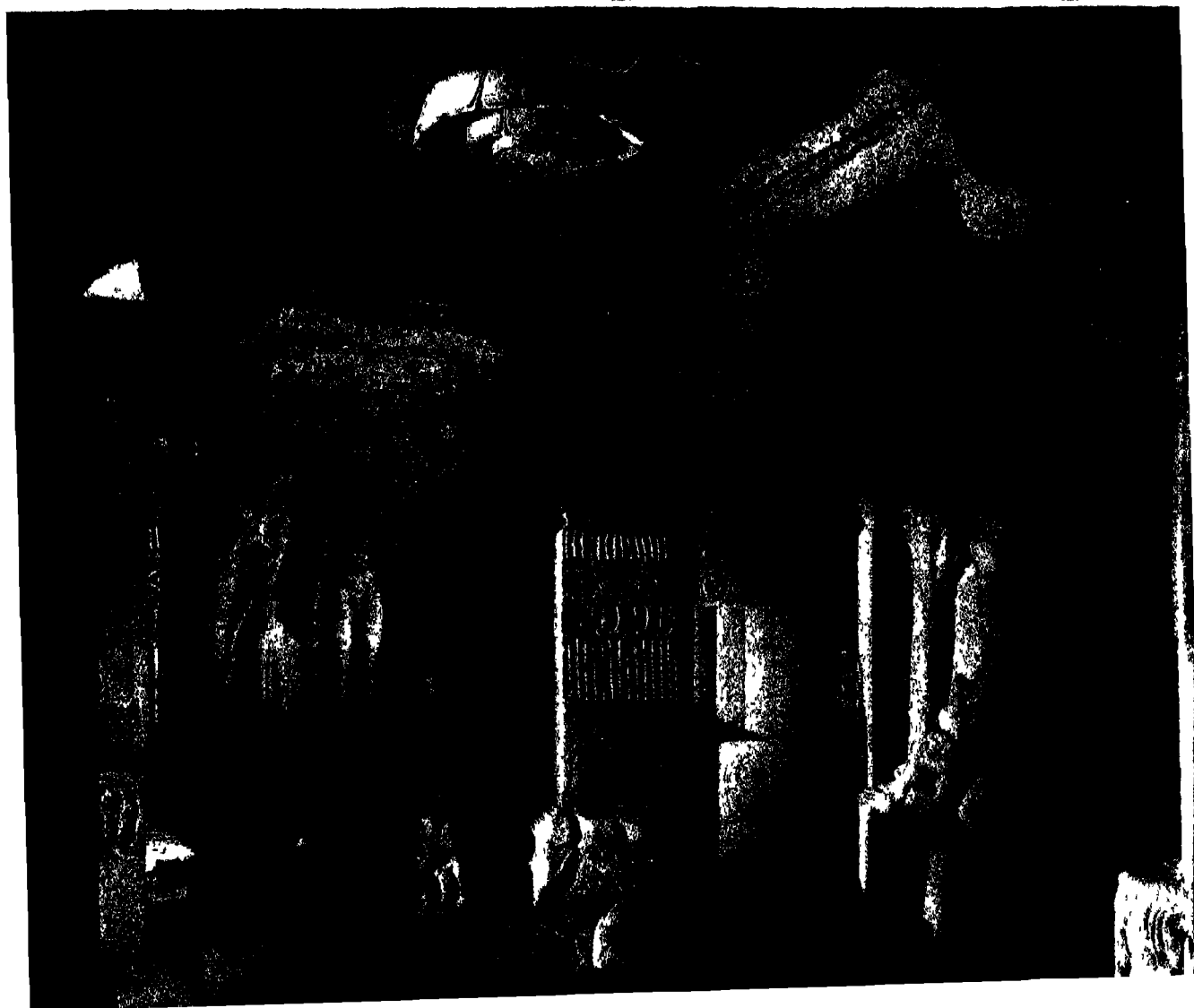
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423 Detail of floriated fluted pillar, Rāshtrakūta, 9th century A D , Cave 32 Ellora

424. Floriated fluted pillar with exquisite decoration of *nāyikā*, Rāshtrakūta, 9th century A D , Ellora

Panel showing her decorating herself as Vāsakasajjikā

425. Close up of one of the pillars with the *pūrnakumbha* motif, the brimming pot overflowing, suggested by the foliage, Rashtrakūta, 9th century A D Ellora

426. Details of pillars with *pūrnakumbha* motif, Rāshtrakūta, 9th century A D , Ellora

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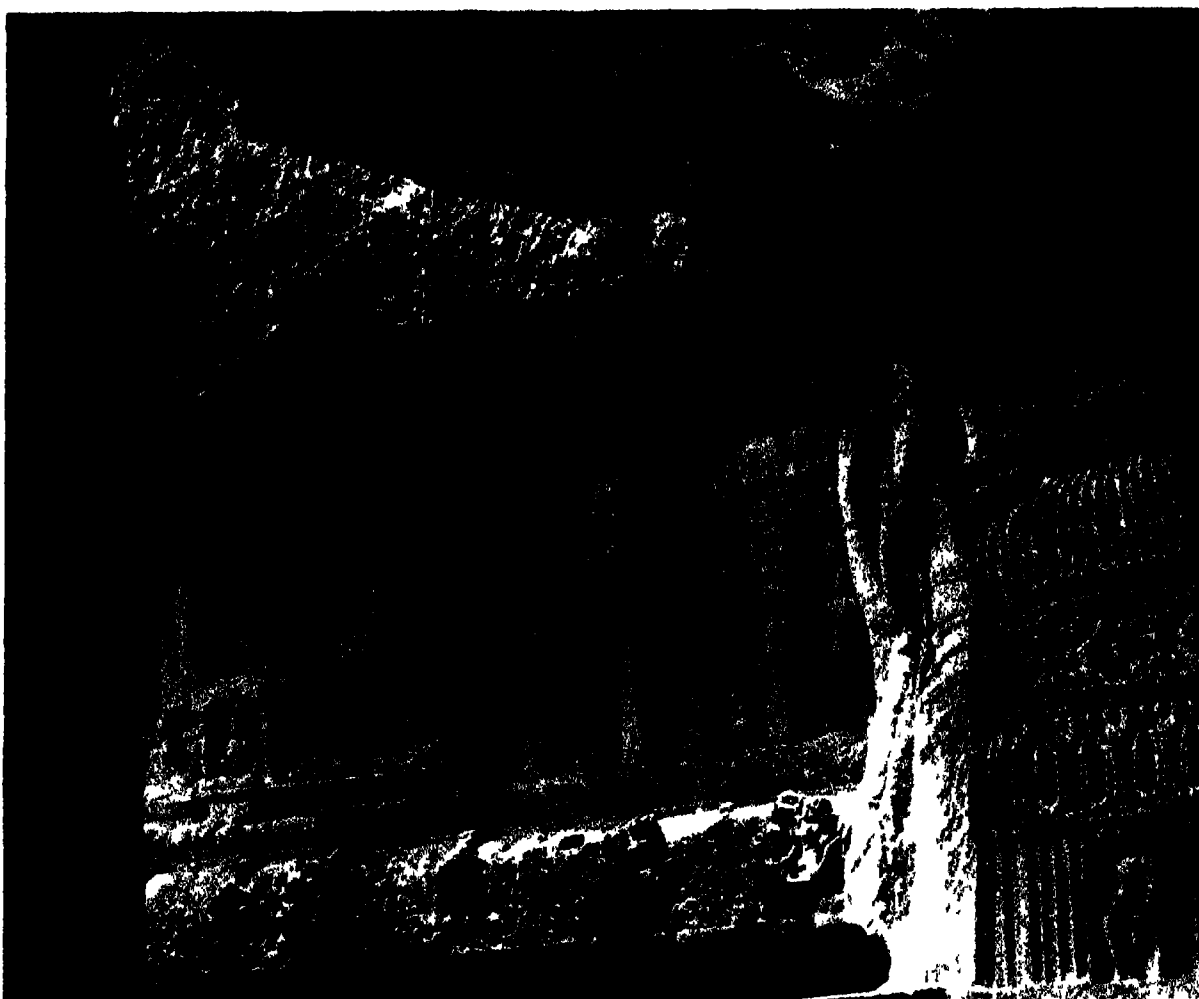
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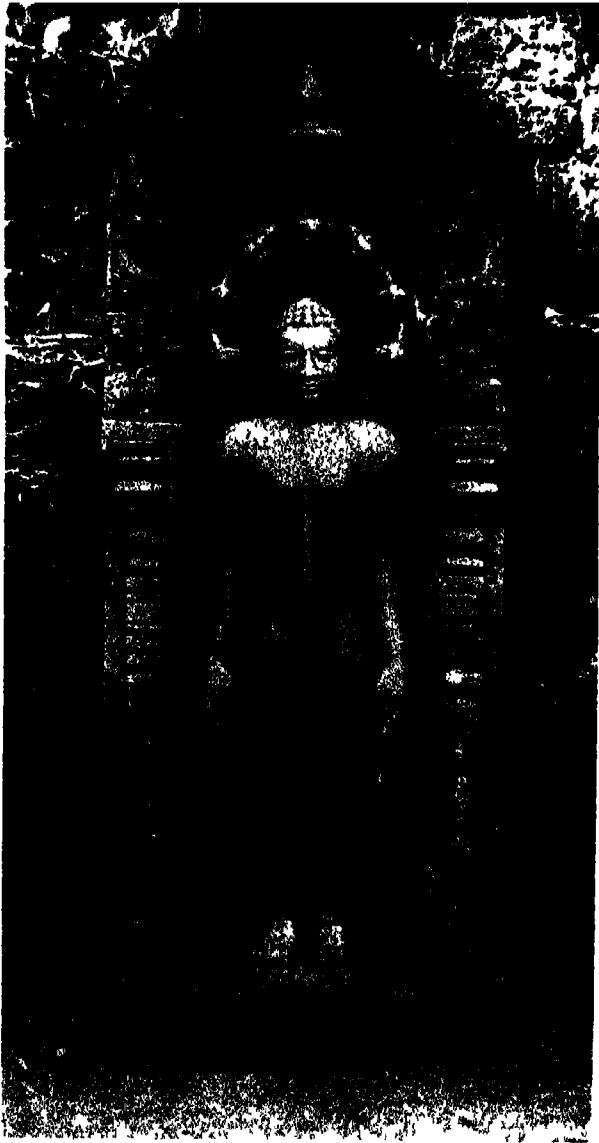
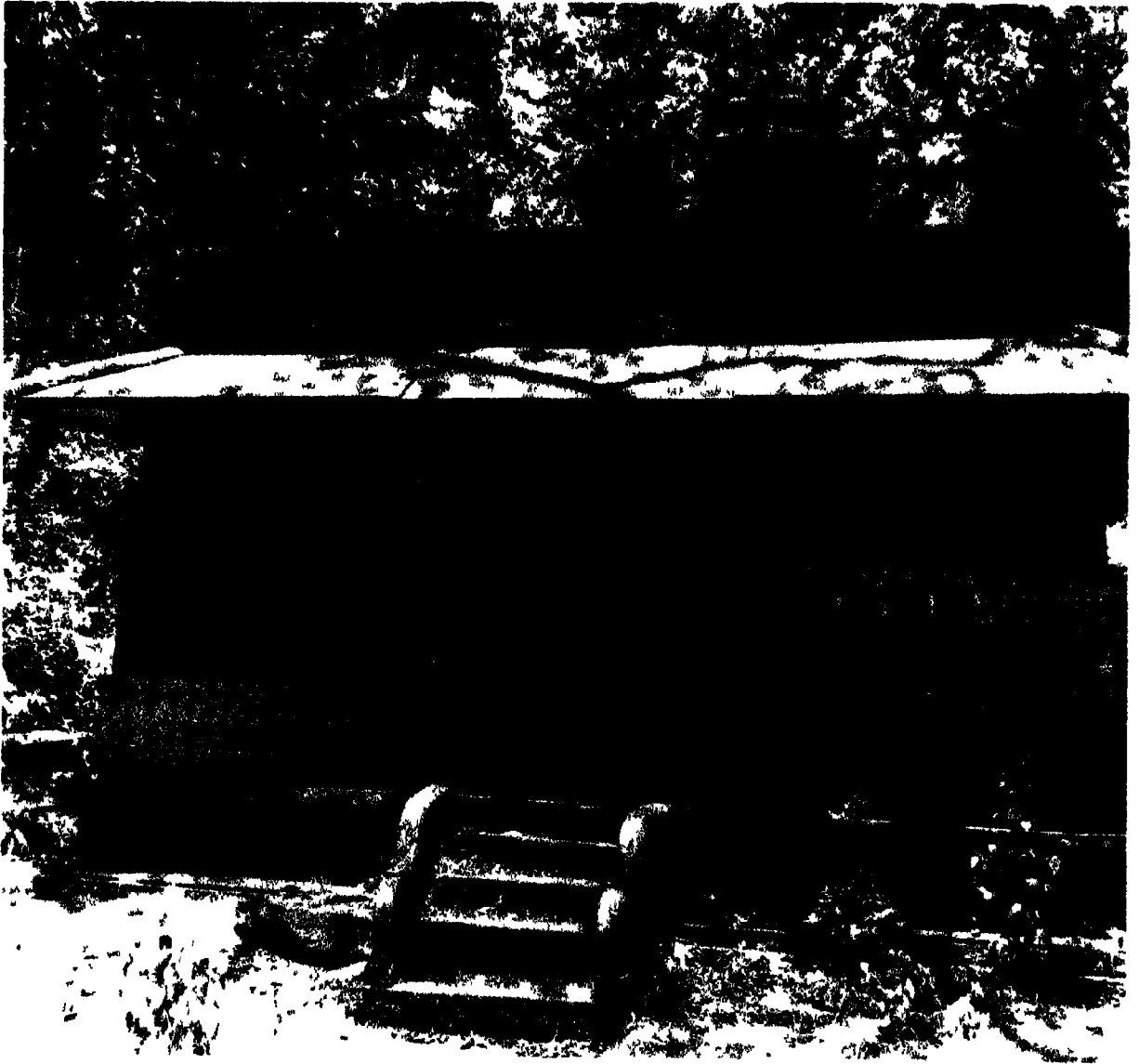
427. An interior view, Rāshtrakūta, 9th century A.D., Cave 32, Ellora

428. *Dvārapāla* close to floriated fluted pillar, Rāshtrakūta, 9th century A.D., Cave 32, Ellora

429

429. Standing Pārsvanātha Western Chālukya, 12th century A D , Gersappa, North Kanara district

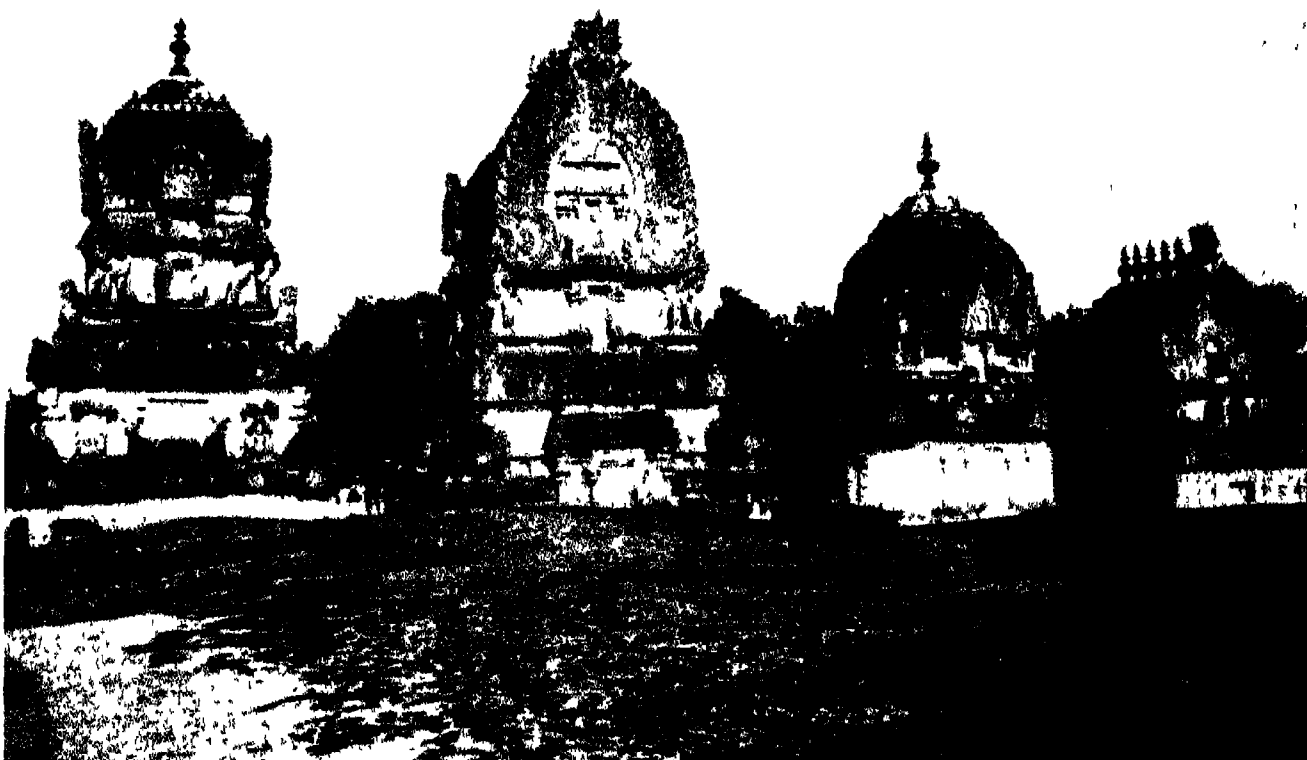
430 View of Jaina temples on a rock near the river, Hampī, Bellary district

430

431. Ādinātha *basadi*, dilapidated, on the way to *matha*, Western Chālukya Sonda, North Kanara district

432 Detail of Tīrthankara bust, 12th century A D , Western Chālukya Gersappa, North Kanara district

433 Vidyāśankara temple with *dhvajastambha* free-standing pillar, Vijayanagara, 14th century A.D., Sringeri, Chikamagalur district

434 View of *vimānas* of Vardhamana temple, Tirupparuttikkunram Chingleput district

434 **433**

435. *Chaumukha*, early Vijayanagara, 14th century A.D., Narasimharājapura, Chikmagalur district

436. View of Doddabetta from the top of Chikkabetta, Śravanabelagola, Hassan district

435

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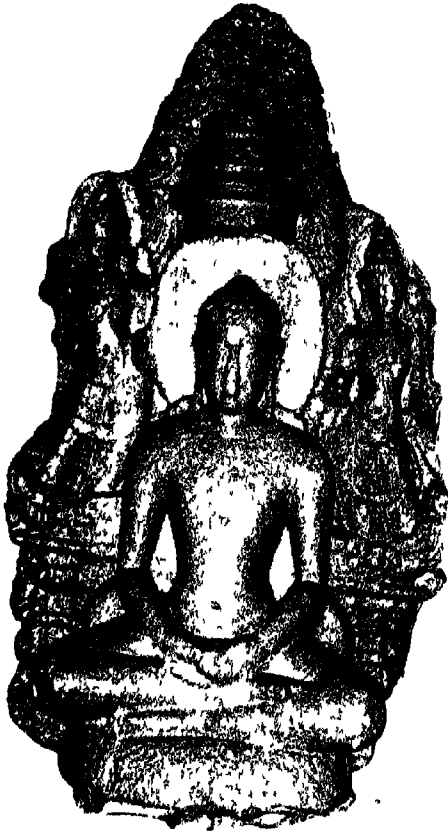
437 Standing Tirthankara with back-rest and rest of Tirthankaras arranged as *chaturvimśatikā*, in metal, Western Chālukya, 11th-12th century A D, Somanāthapur, Māndyā district

438

438 Damsel with parrot Hoysala 12th century A D Channa-keśava temple, Belur

439 Outer *prākāra* of northern corridor of Gommatesvara colossus, Sravanabelagola, Hassan district

439

440. Seated Tīrthankara Ādinatha with *chaurī*-bearers, Rāshtrakūta, 10th century A D , Āland, Gulbarga district

441. Pañchakūta *basadi*, Western *vimān a*, Kambadahalli Māndyā district

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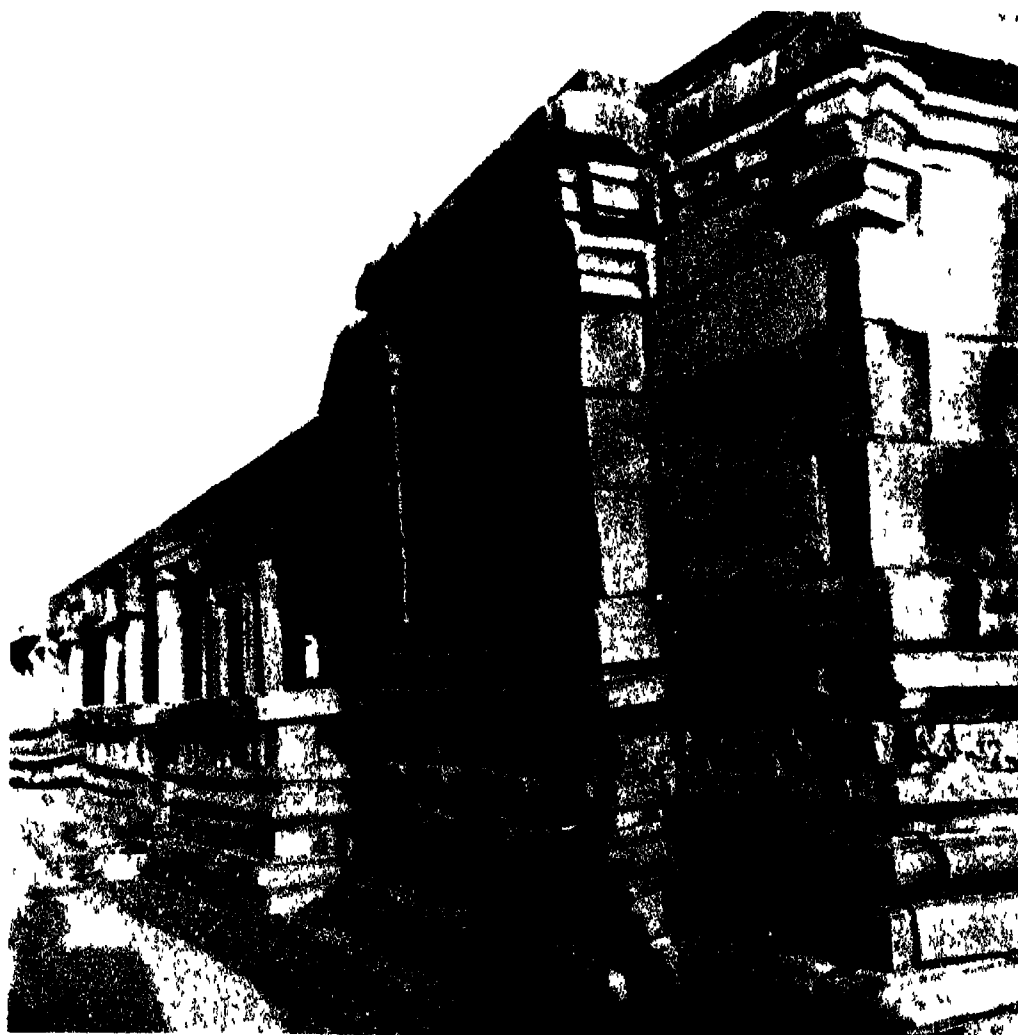
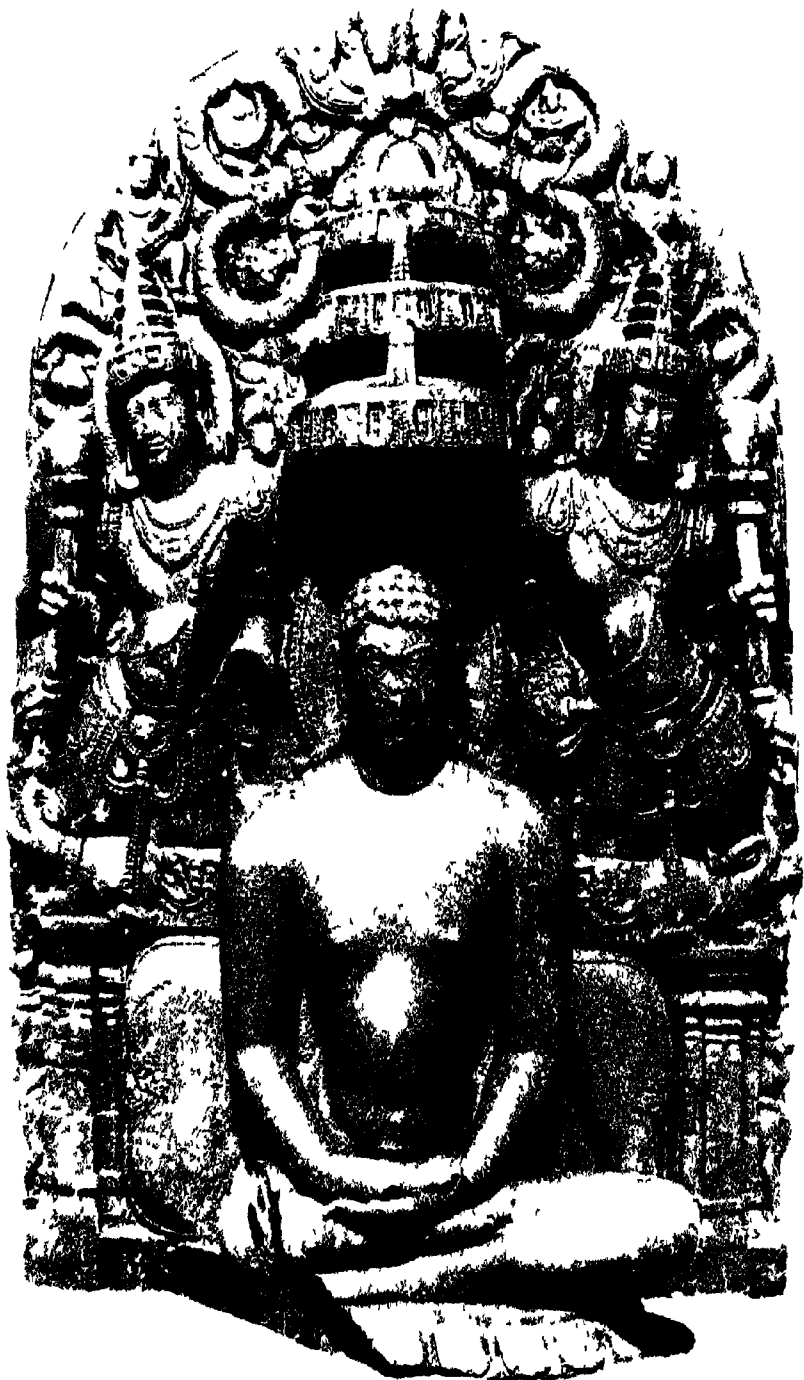
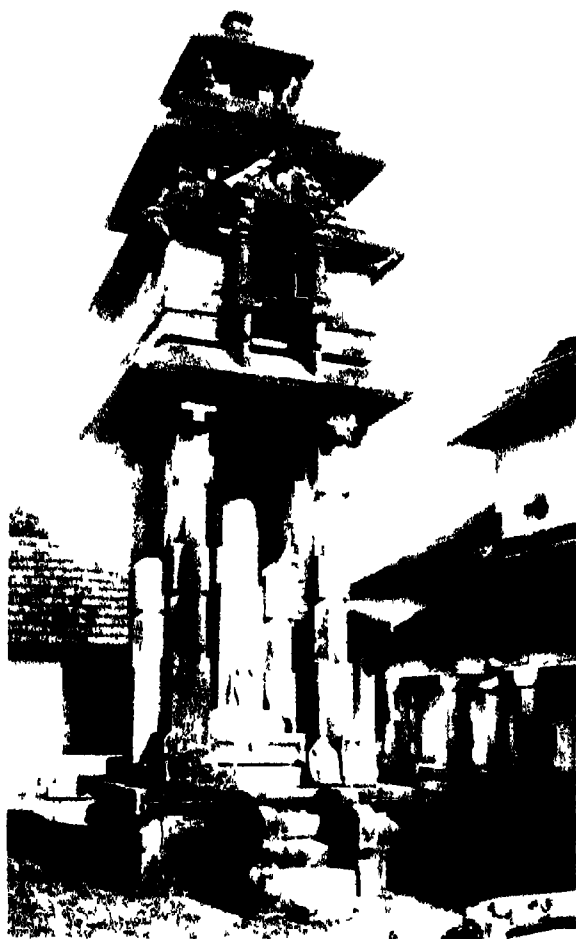
442. Mahāvira standing, flanked by Pārśvanātha and Supārśvanātha and other Tīrthankaras arranged in *chaturvimśatikā*, the Yaksha and Yakshī shown on the *pītha*, Chālukya, 11th century A D, Hunchālige, Gulbarga district

443. Nymph offering garland, Western Chālukya, 11th-12th century A D, Gulbarga Museum

444. View of Indrasabhā, Rāshtrakūta, 9th century A D, Cave 32, Ellora

445. Śāntinātha *basadi*, clockwise central view, Western Chālukya, 11th century A D, Kambadahallī Māndyā district

445

446 Seated Tīrthankara Western Chālukya, 11th-12th century A D Gulbarga Museum

447 Tīrthankara attended by *chaurī*-bearers, Western Chalukya, 11th-12th century A D , Gulbarga Museum

448

448. Pillar with Brahma Yaksha at the top, in Śānteśvara temple, Western Chālukya, 12th century A D , Guruvayankeri, South Kanara district

449. Hill, general view, Bhatakala, South Kanara district

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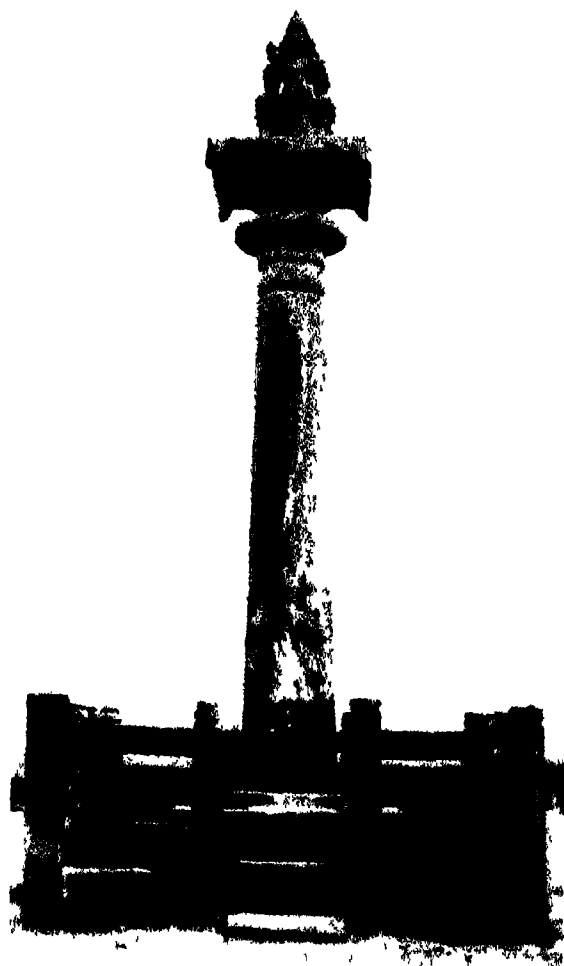
450. *Mānastambha*, Vijayanagara, 16th century A D , Kārkala, South Kanara district

451. Chaturmukha *basadi* on the rocky hill Vijayanagara, 15th century A D , Kārkala, South Kanara district

452. Ādinātha, Hoysala, 12th century A D , Halebidu

453 *Chaurī*-bearer Hoysala, 12th century A D , Halebidu

454. View of Chaturmukha *basadi* from the Gommateśvara *basadi*, Kārkala, South Kanara district

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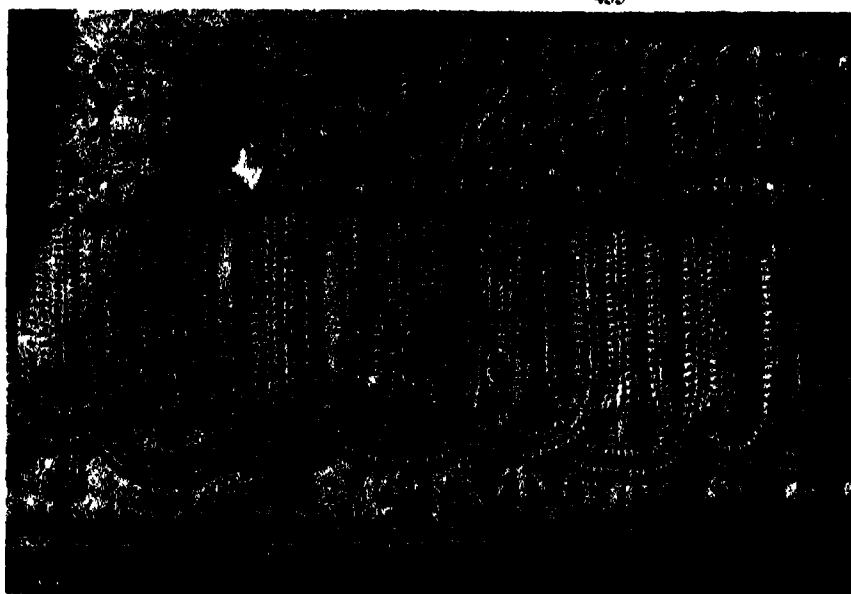
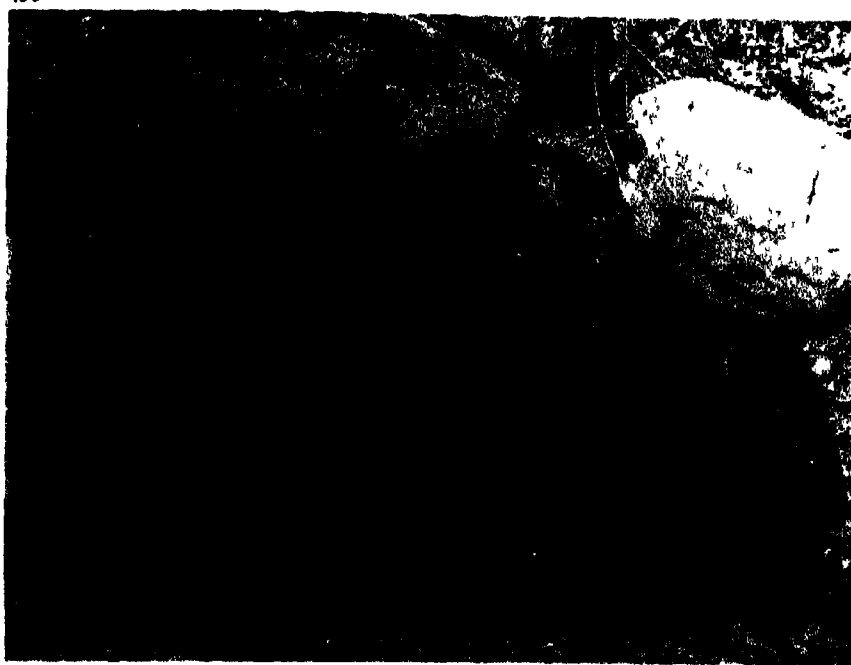
455 Pillars and details of pillars Hoysala, 12th century A D Halebidu, South Kanara district

456 Details of pillars, Hoysala, 12th century A D, Halebidu

457 Decoration of balustrade, Western Chālukya, 11th century A D, Barkur South Kanara district

458 Pattern on the illustrated manuscript, Hoysala, 12th century A D, Moodbidri

459 Pattern on the illustrated manuscript, Hoysala, 12th century A D, Moodbidri

460. Manuscript of *Jayadhavalā* with illustration in colour, of Ambikā, on palm leaf, the letters of the manuscript in Kannada of 12th century A D, Hoysala, Moodbidri

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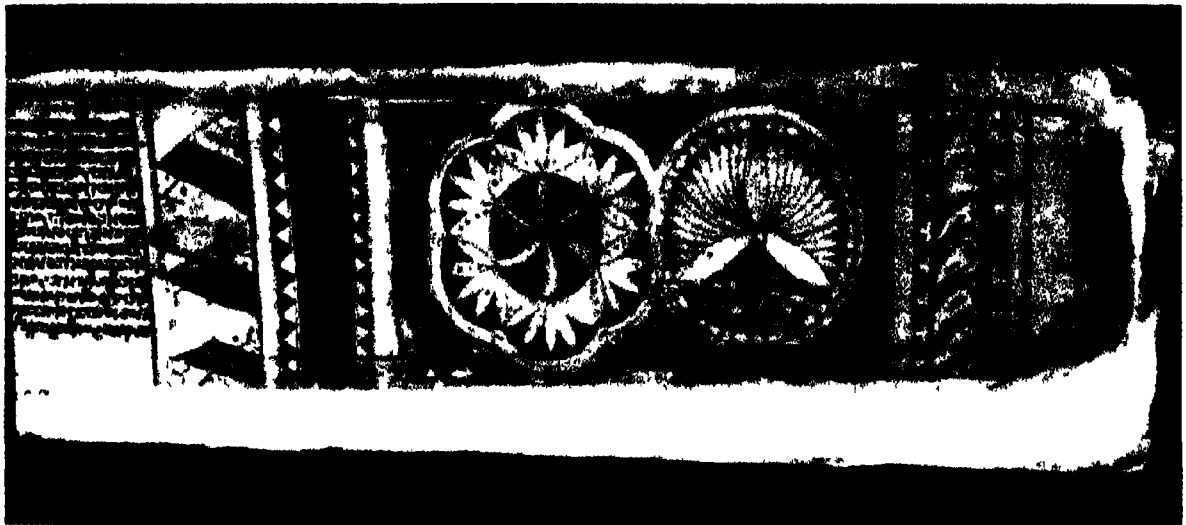
461

461 Hosa *basadi*, Vijayanagara, Moodbidri, South Kanara district

462. Hosa *basadi*, Vijayanagara, 15th century A D , showing *dīpastambha*, Moodbidri, South Kanara district

462

463. Little Chandranātha *basadi*, Vijayanagara, 15th century A D , Moodbidri, South Kanara district

464. One of the memorial structures for the Jaina monks outside the town, Moodbidri, South Kanara district

465. One of the clusters of memorial structures for the Jaina monks, outside the town, Moodbidri, South Kanara district

466. Close up of Pārśvanātha, Western Chālukya, 11th-12th century A D , Kotumachagi, Dhārwār district

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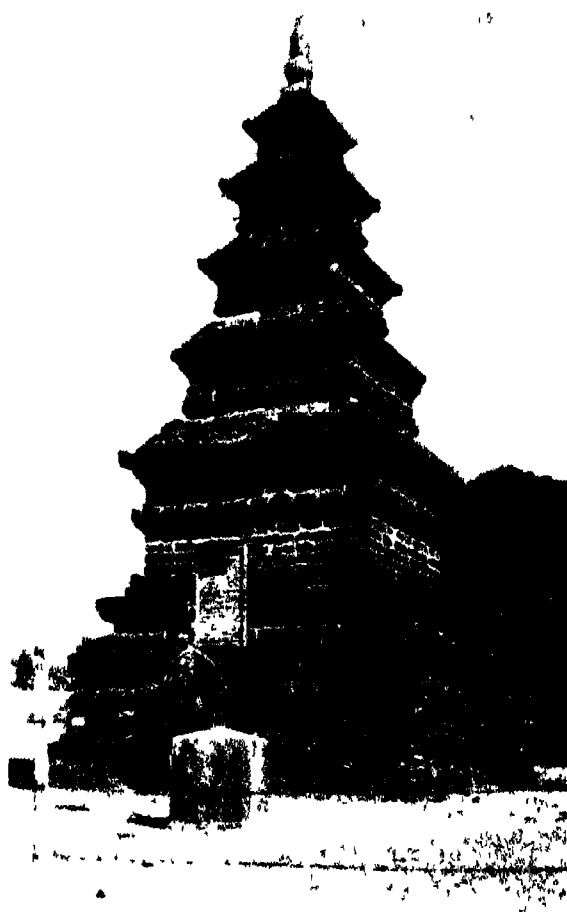
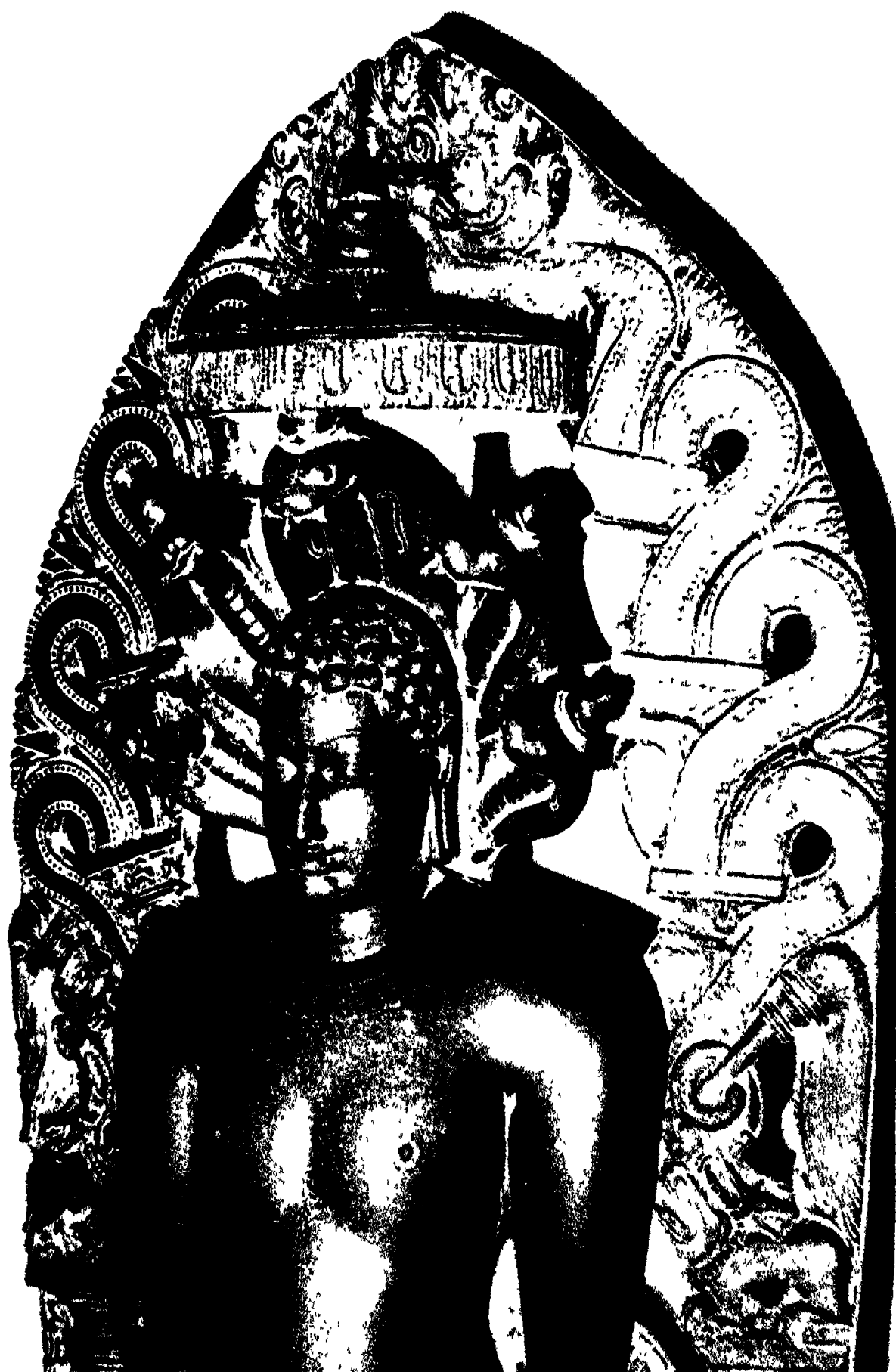
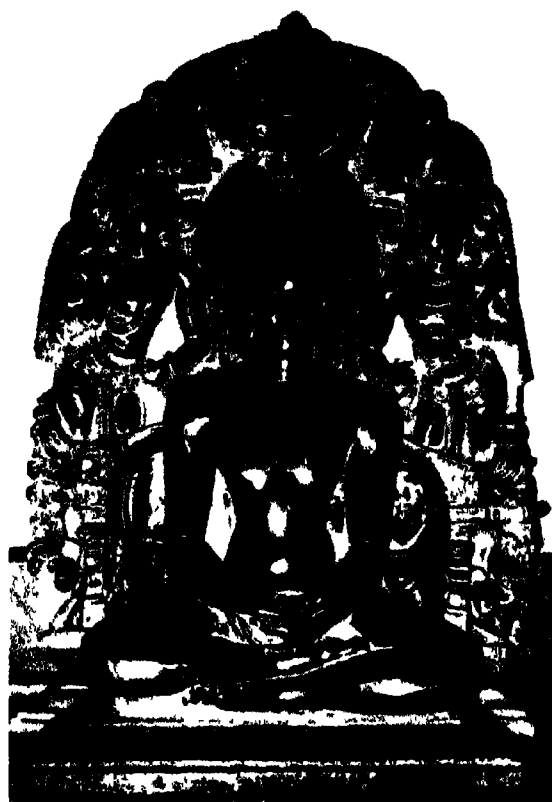

467. Tīrthankara with flywhisk-bearers in attendance, Western Chālukya, 12th century A D , Gudigerī, Dhārwār district

468 Lion decoration of balustrade leading to the temple called Dodda *basadi*, Western Chālukya 11th-12th century A D , Mulgund, Dhārwar district

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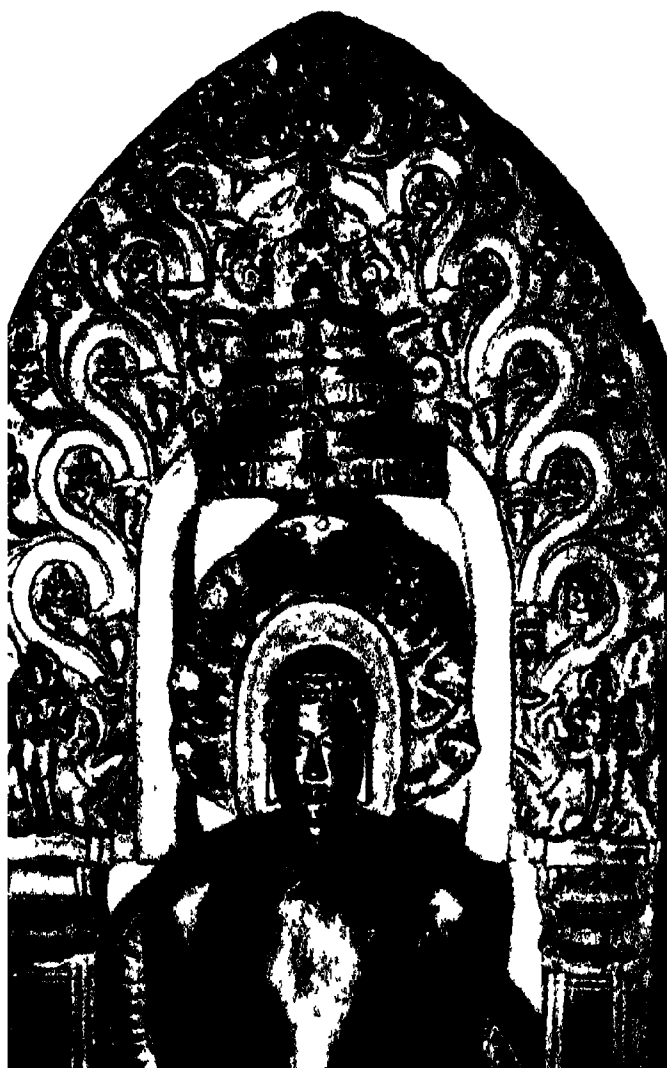
469. Pārsvanātha, close-up, with other Tīrthankaras in the background, Chālukya, 12th century A D, Rona, Dhārwār district

470. Ādinātha, Western Chālukya, 12th century A D, Gudigerī, Dhārwār district

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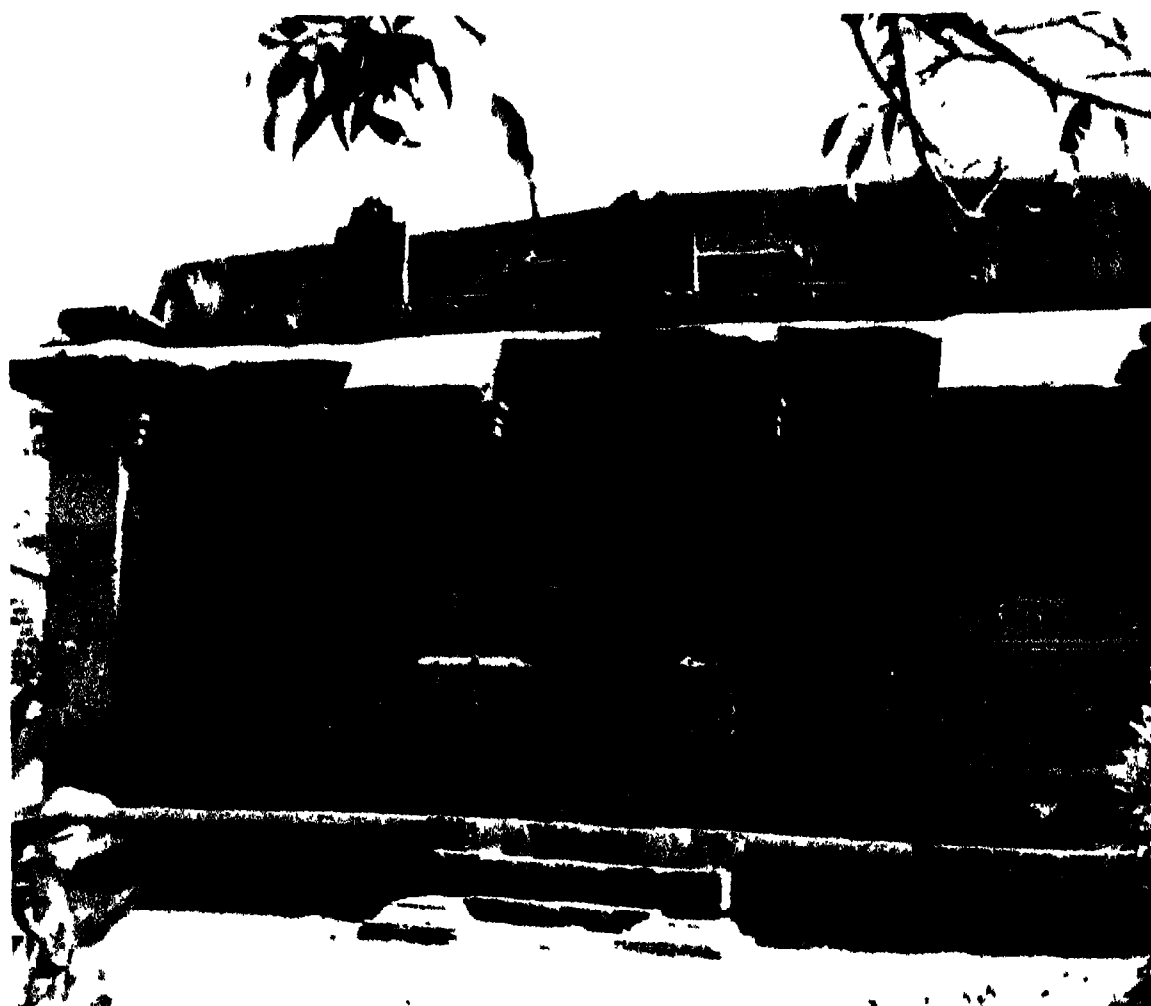
471 Facade of *mandapa* of a Jaina temple near Kamala *basadi*, Belgaum

472 General view of the cave, Badāmī, Bijapur district

473. Sankha-*Jinālaya*, left side view of the exterior, Western Chālukya, 11th century A D , Mulgund, Dharwār district

474 Sankha-*Jinalaya* another left side view of the exterior, Western Chālukya 11th century A D , Mulgund, Dhārwār district

475. View of Jaina temple, Tirumalai, North Ārcot district

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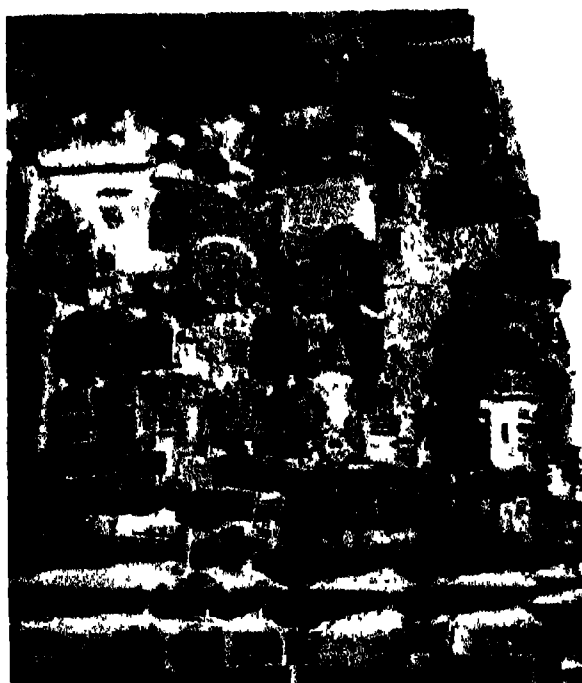
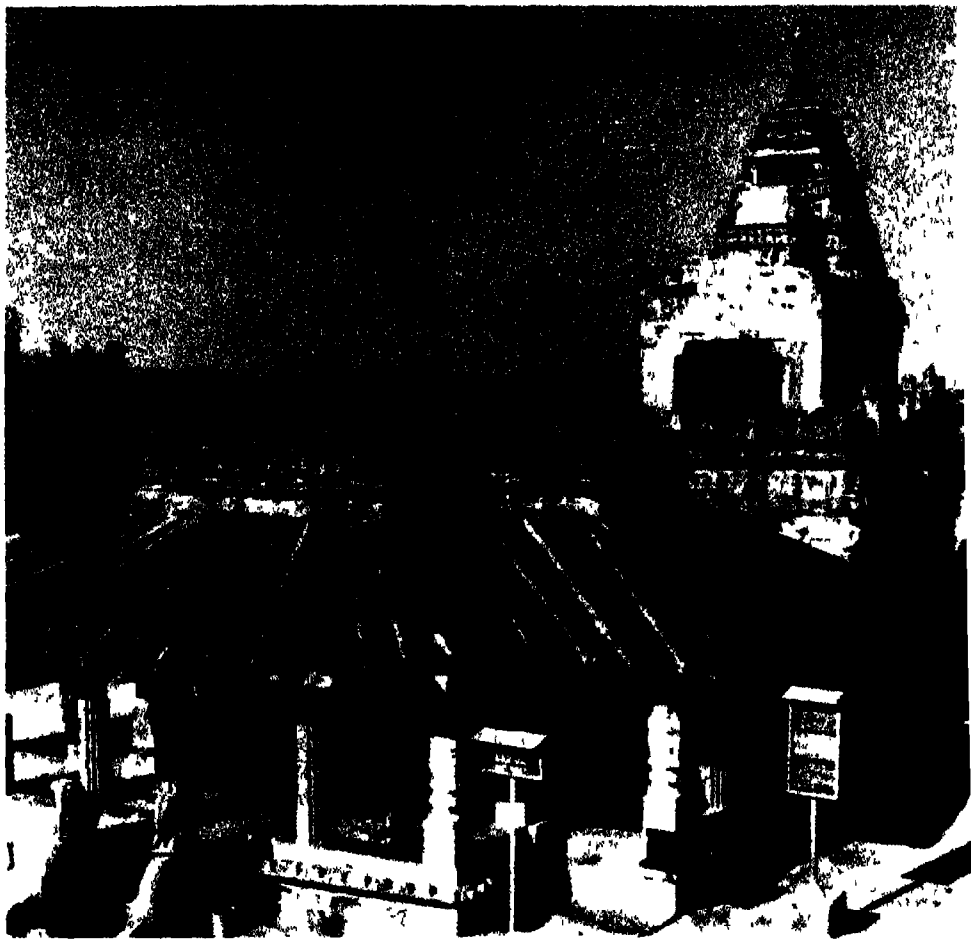

476 Brahma-*Jinālaya*, a lateral view Western Chālukya, 11th century A D , Lakkundī, Dhārwār district

477. View of Meguti temple, Western Chālukya, 7th century A D , Aihole, Bījāpur district

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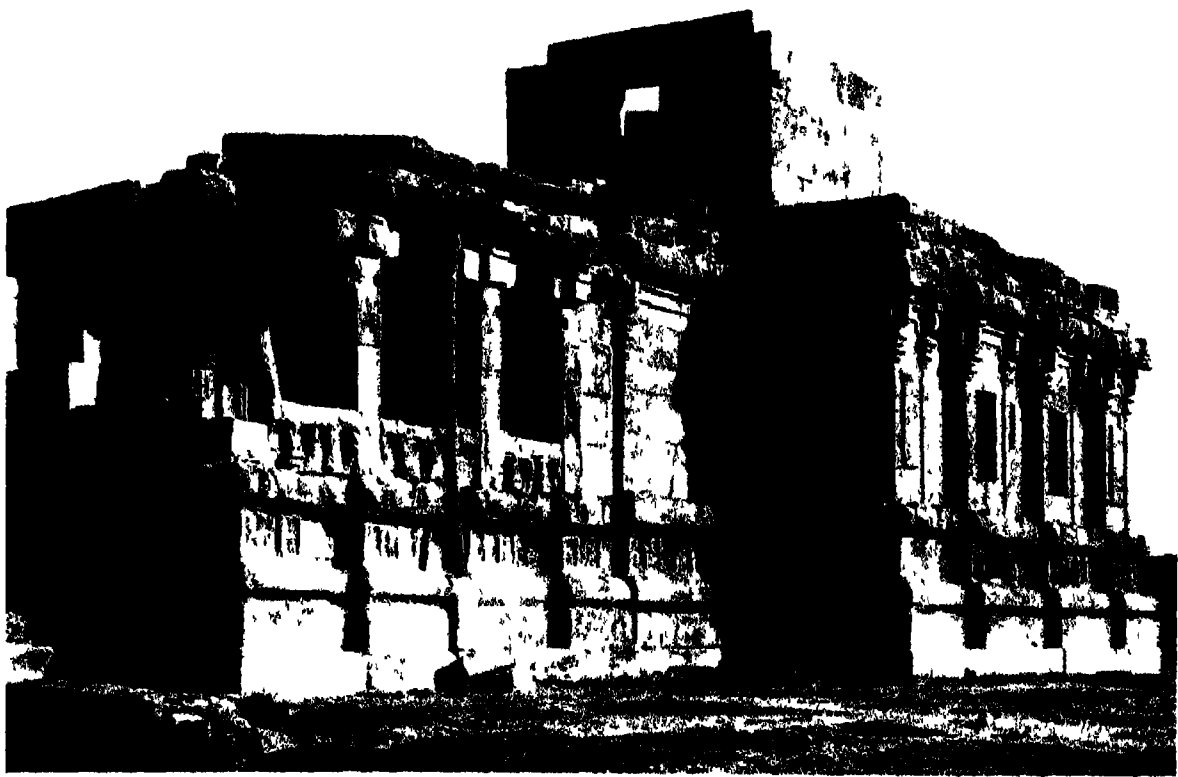
478. Nāgarāja holding garland, Western Chālukya, 11th-12th century A D, Lakkundī, Dhārwār district

479 Brahma-*Jinālaya* Western Chālukya 11th century A D , Lakkundī, Dhārwār district

480 Brahma-*Jinālaya* front view, Western Chalukya, 11th century A D , Lakkundī, Dhārwār district

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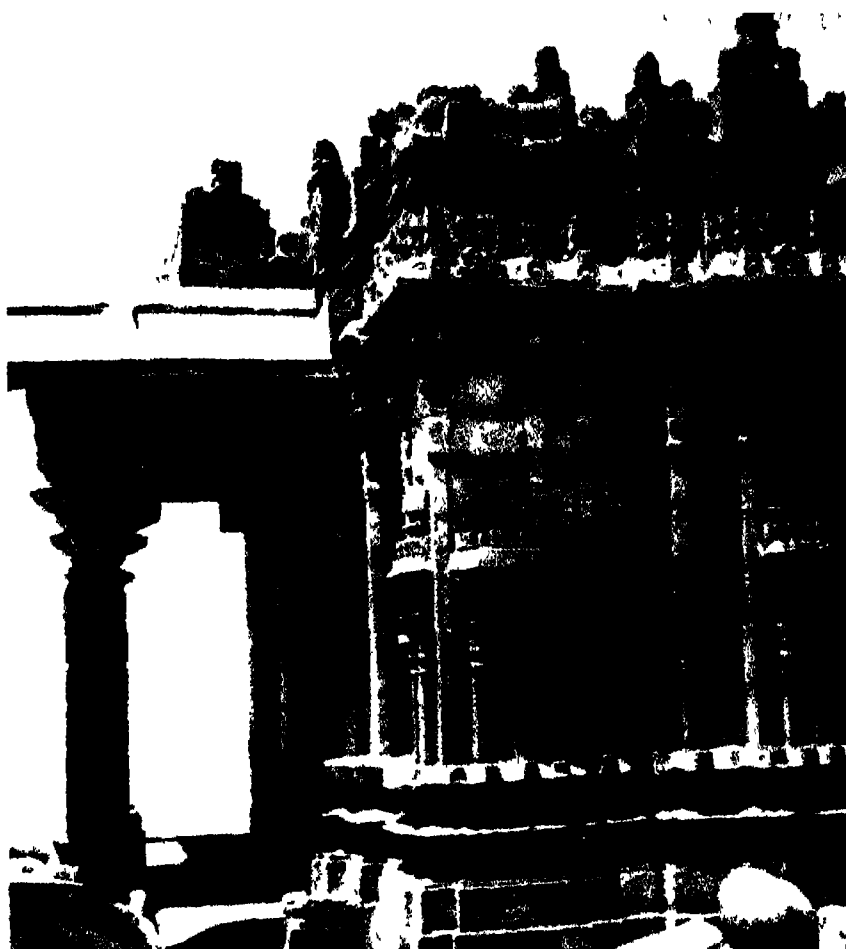
481 Lotus-decoration of ceiling in *mandapa*, Western Chalukya, 11th century A D , Lakkundi, Dhārwar district

482. Elavatti-*Jinālaya*, the dome showing the dilapidation, Western Chālukya, 11th century A D , Elavatti, Dhārwār district

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483 Memorial stone showing devotee carried in celestial car attended by nymphs, Western Chālukya 11th-12th century A D Belagāvi Museum

484 Seated Tīrthankara with Yaksha and Yakshī on either side, the rest of the Tīrthankaras arranged as a *chaturvimśatikā* as a background, Western Chālukya, 12th century A D Yadwād Belgaum district

485 A Jain *basadi*, with the huge free standing pillar Hampi Bellary district

486 One of the temples Chālukya 11th century A D , Hemakutam, Hampī, Bellary district

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487 Chandraprabha, Western Chālukya, 11th-12th century A D Kundanabetta Shimoga district

488. The ruined Jaina *basadi*, Chālukya 11th century A D, Bilgi Shimoga district

489 Seated Tīrthankara Western Chālukya 12th century A D Humcha Shimoga district

490 Seated Tīrthankara attended by *chauri*-bearers, Western Chalukya 12th century A D Humcha Shimoga district

491 The Hoysala *basadi* front view, Ānekala Shimoga district

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492 *Nāga* and *nāgī*,
Western Chālukya,
11th-12th century A D ,
Basavakalyān

493. Close up of Pārśvanātha, Western Chālukya, 11th century A D , Bagalkot Bijāpur district

494. Tīrthankara seated with *chaurī*-bearers, Western Chālukya 11th-12th century A D , Gudūr Bijāpur district

495 Standing Pārśvanātha Western Chālukya 11th-12th century A D , Muddebihāl, Bijāpur district

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496 Close-up of bust of Parsvanātha, Western Chalukya 7th century A D , Bādami Bījāpur district

497 Close up of Bahubali Western Chālukya 7th century A D Bādāmī Bījāpur district

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498 Close up of *chauri*-bearer, Western Chālukya, 7th century A D Aihole, Bijāpur district

499 Meguti temple on the hill, Western Chālukya 7th century A D , Aihole Bijāpur district

The famous Aihole inscription of Pulakeśin is from here

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500. Kinnara-*mithuna* motif from ceiling, Western Chālukya 7th century A D , Aihole, Bijāpur district

501. Close up of dwarfs decorating balustrade, Rashtrakūta, 10th century A D , Pattadakal, Bijāpur district

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502. Standing Tīrthankara, Western Chālukya, 11th century A D, Pattadakal Bījāpur district

503. *Makara*-decoration of temple doorway, Rāshtrakūta, 10th century A D, Pattadakal, Bījāpur district

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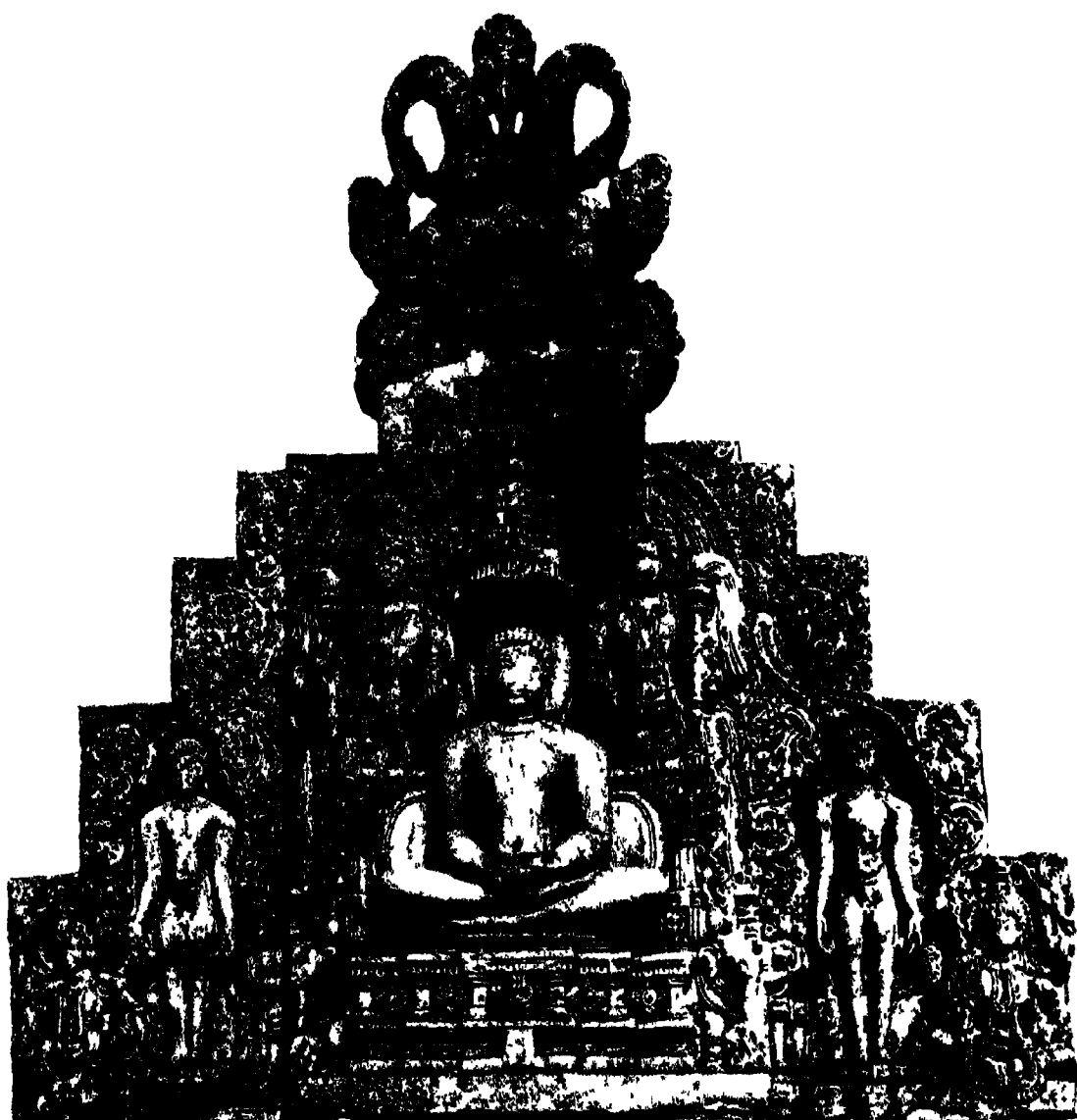
504 Ambikā with children, lion and attendants under mango tree, Western Chālukya, 12th century A D , Śāligrāma, Mysore district

505. Seated Tīrthankara with Yaksha and Yakshī flanking his seat, *chaurī*-bearers behind his back-rest of seat and the other Tīrthankaras making up a *chaturvimśatikā*, in metal, Western Chālukya, 11th century A D , Mysore

506. Standing Tīrthankara in metal, Chola style, 11th century A D , Śravanabelagola

507 Details of penal, Akkana *basadi*, Hoysala, 12th century A D , Śravanabelagola

508 A ruined Jaina *basadi*, Echiganahalli, Mysore district

509 View of memorials for Jaina monks, Moodbidri South Kanara district

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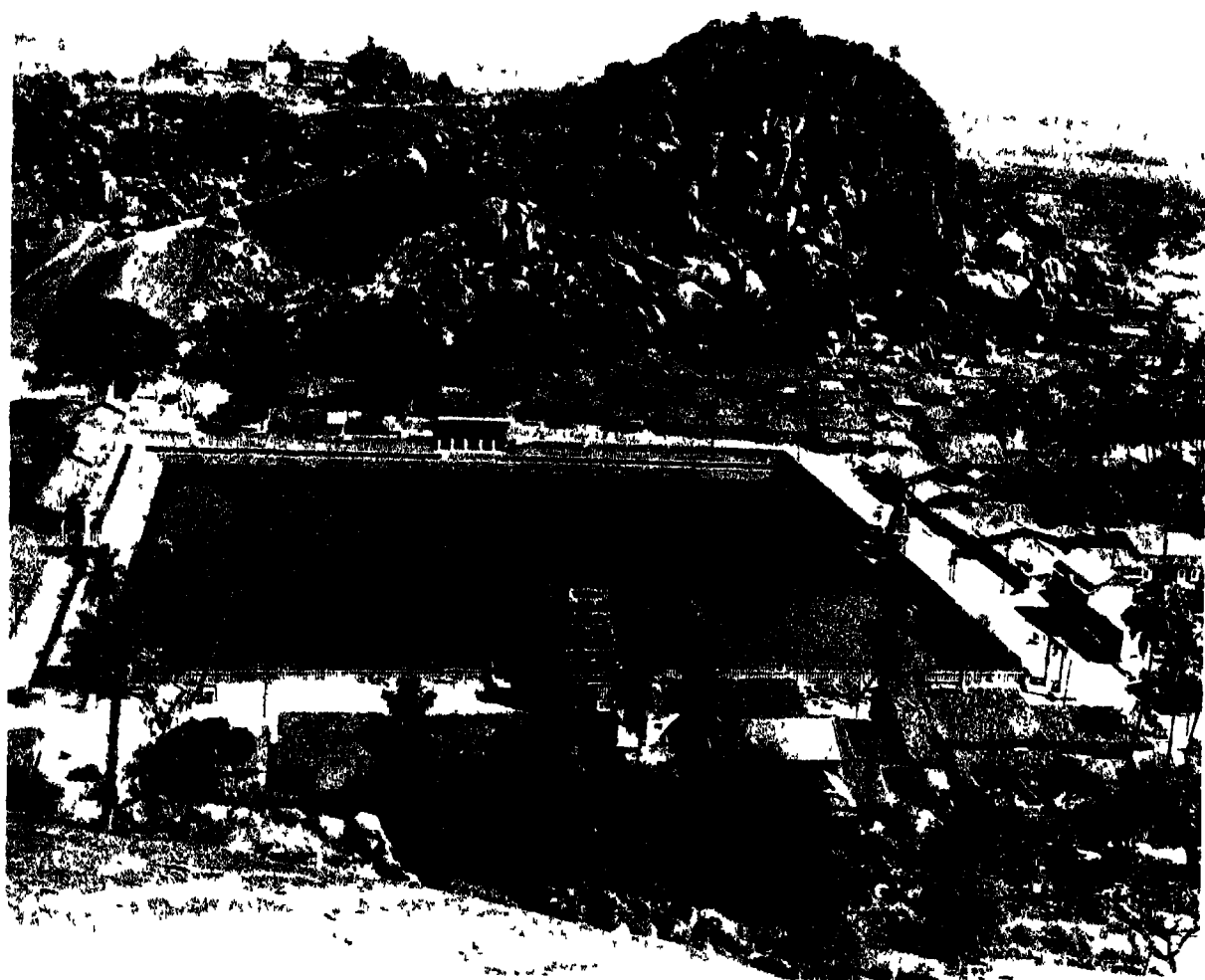
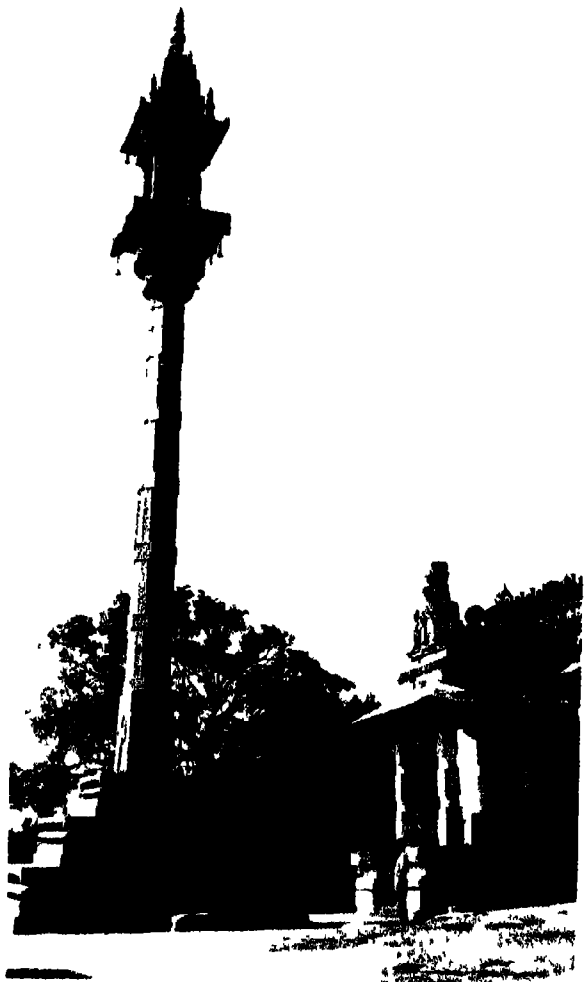

510. Kalyānī tank scene from Indragiri, Sravanabelagola, Hassan district

511 Vindhyagiri showing the Gommateśvara colossus, at the top, Śravanabelagola, Hassan district

512. A *mānastambha* at Chandragiri, Vijayanagara, 14th century A.D., Śravanabelagola, Hassan district

513 Jinanāthapuram *basadi*, a lateral view, Hoysala, 12th century A.D., Śravanabelagola, Hassan district

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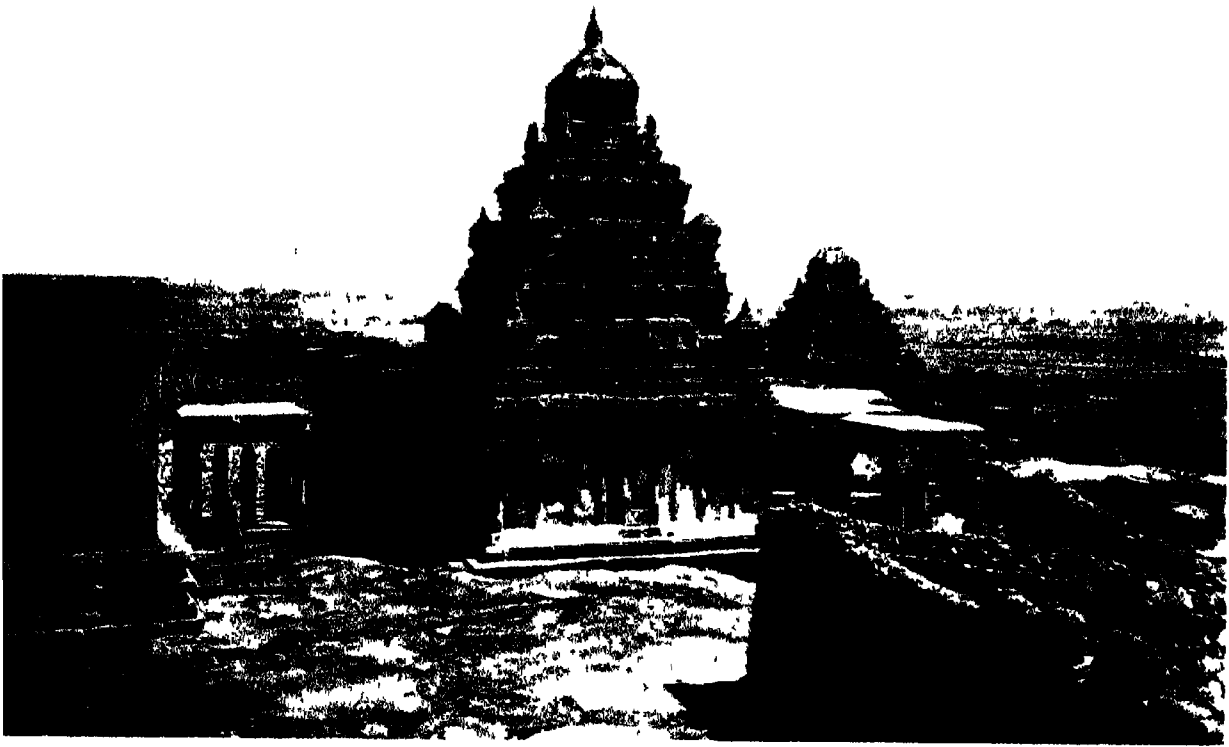
514 *Basadis* at Chandragiri in front of Chāmundaraya *basadi*, Western Chālukya, 11th century A D , Śravanabelagola, Hassan district

515 Chāmundarāya *basadi*, view from a corner, Western Chālukya-Ganga 10th century A D , Sravanabelagola, Hassan district

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516 Decorative nymphs musicians and dancers on the wall of Jinanāthapuram temple, Hoysala, 12th-13th century A D , Śravanabelagola

These can be compared with similar ones at Belūr and Halebidu

518. Decorative nymphs, musicians and dancers on the wall of Jinanathapuram temple, Hoysala, 12th-13th century A.D., Śravanabelagola
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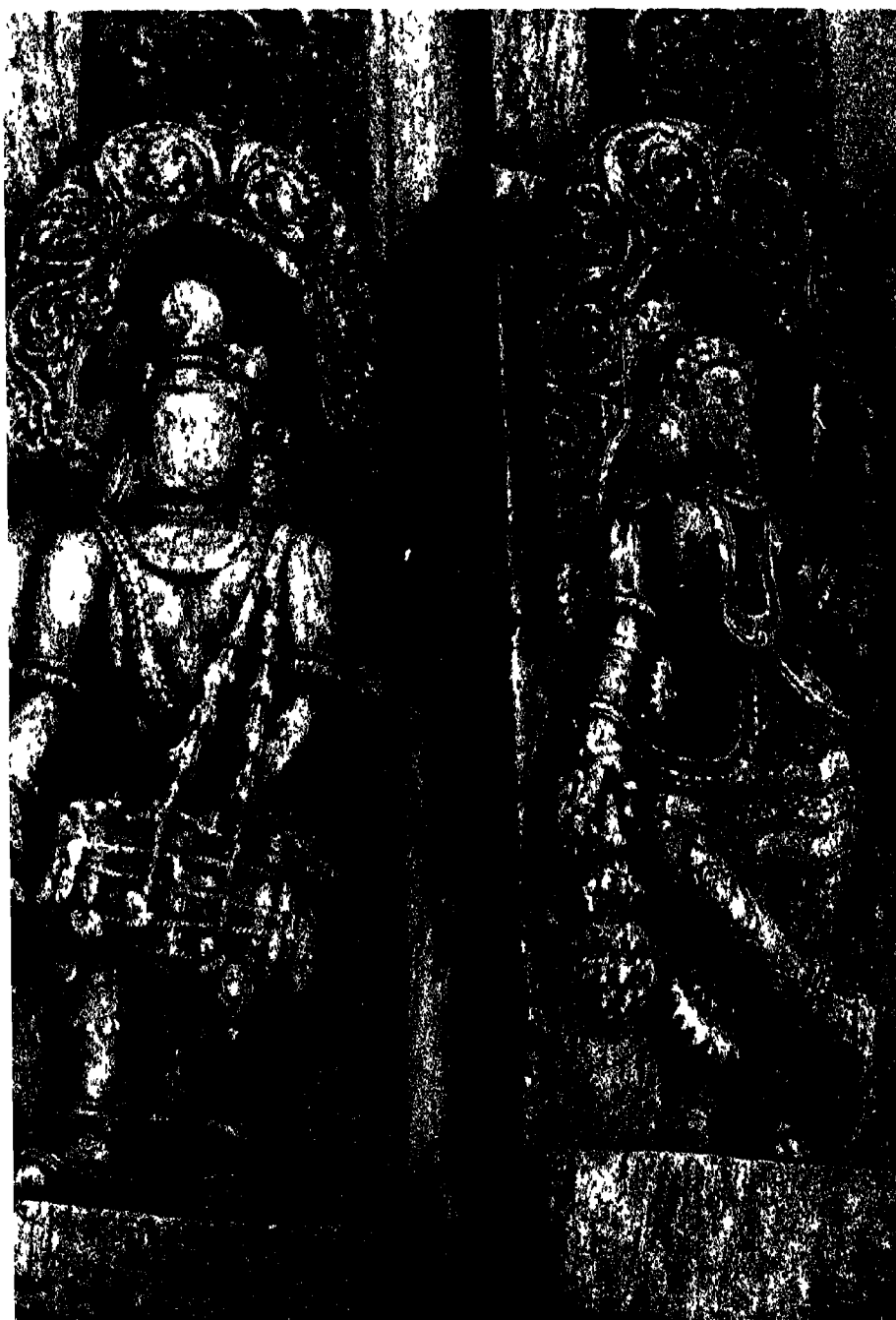
517. Decorative nymphs, musicians and dancers on the wall of the Jinanāthapuram temple, Hoysala, 12th-13th century A.D., Śravanabelagola *These can be compared with similar ones at Belūr and Halebidu*

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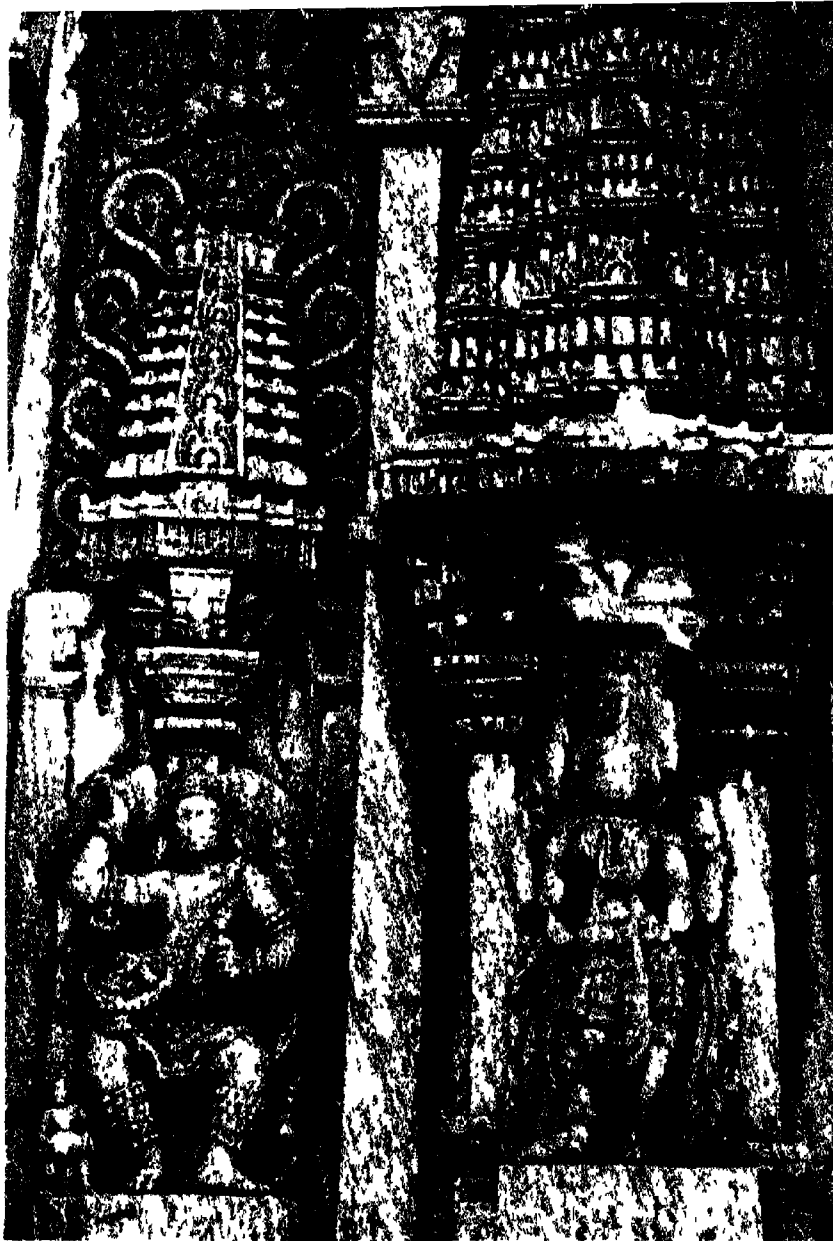
519 Decorative nymphs, musicians and dancers on the wall of Jinanāthapuram temple, Hoysala, 12th-13th century A D , Śravanabelagola
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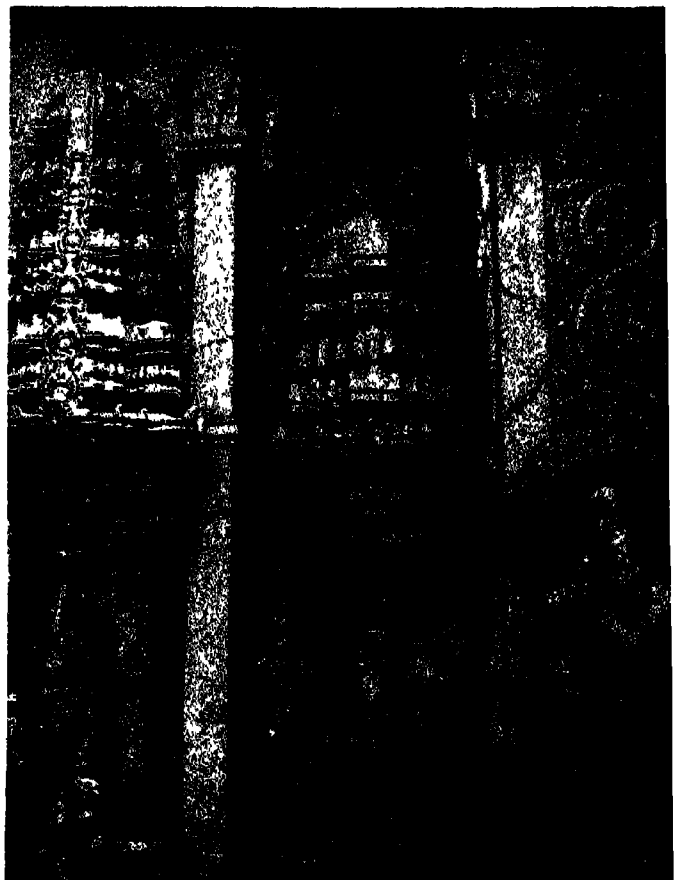
520 Detail of carving on wall Hoysala, 12th-13th century A D Śravanabelagola

521. Detail of carving on wall, Hoysala 12th-13th century A D , Śravanabelagola

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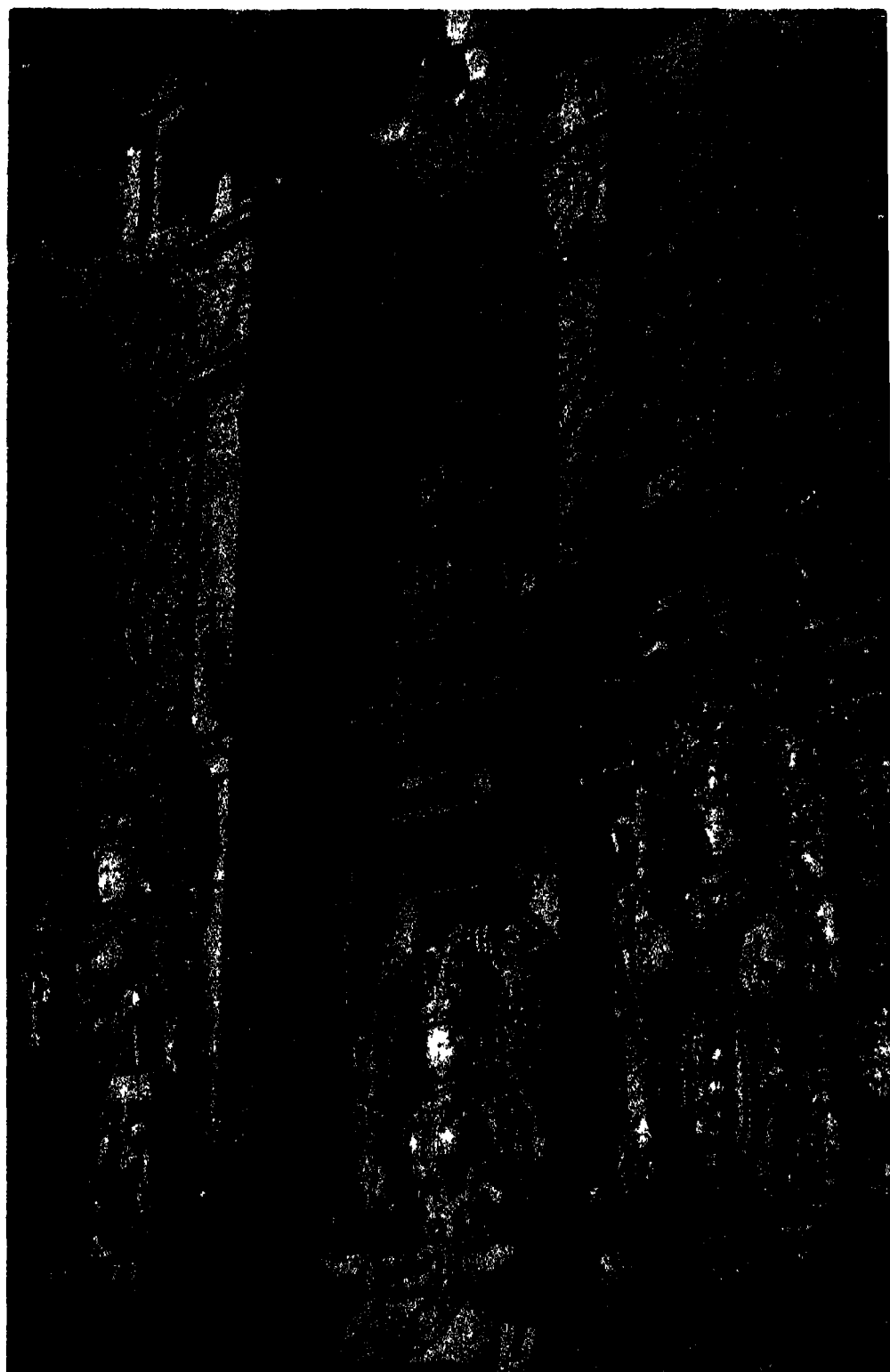
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525. Srutadevi, Western Chālukya, 11th century A D , Śravanabelagola

526 Incomplete Jaina cave, Kakatiya, 13th century A D , Hanamkonda, Wārangal district, Andhra Pradesh

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528 Rock-cut standing Pārśvanātha, Kakatīya, 13th, century A D, Hanumkonda, Wārangal district

529 View of the hillock, showing the rock-cut Jaina cave, Hanunkonda, Warangal district

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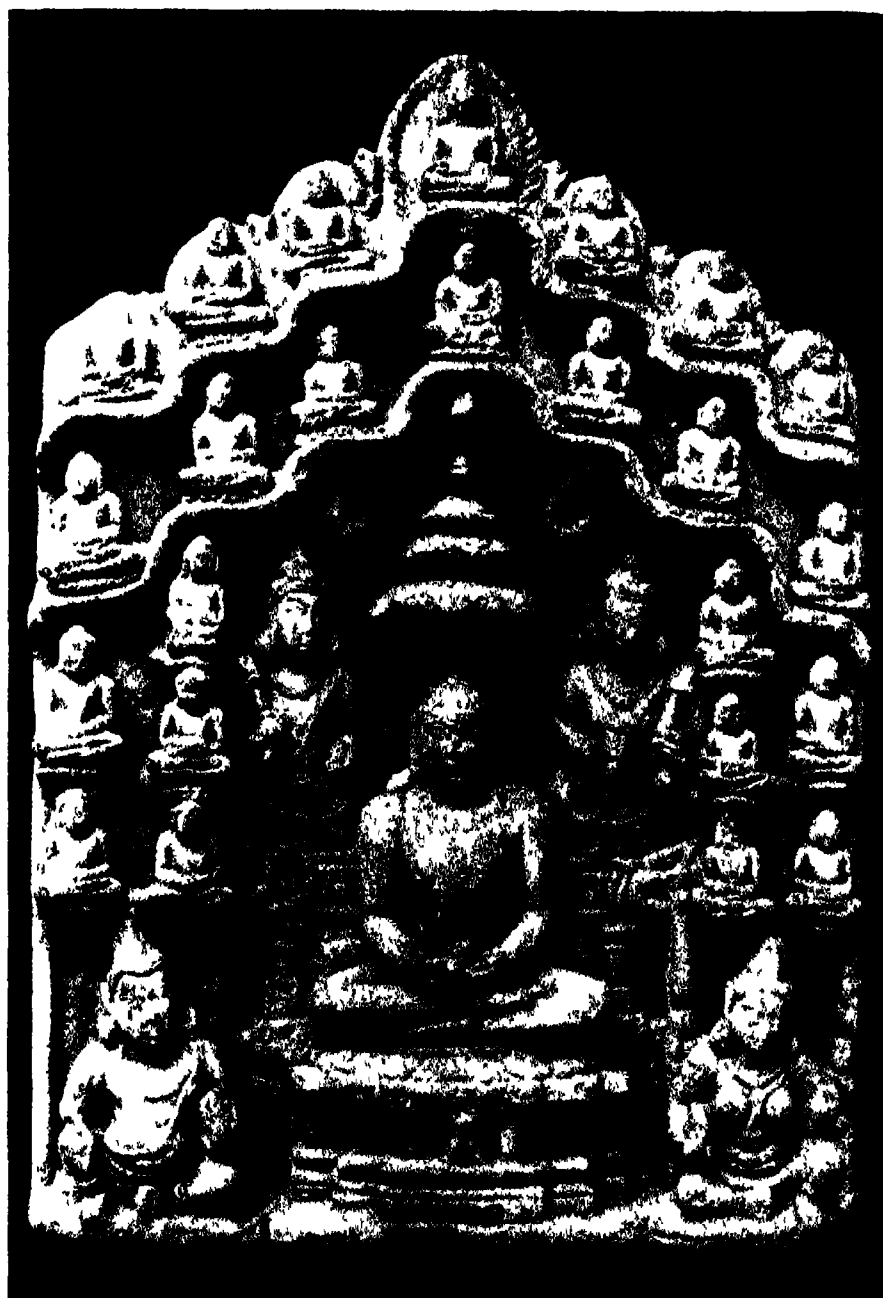
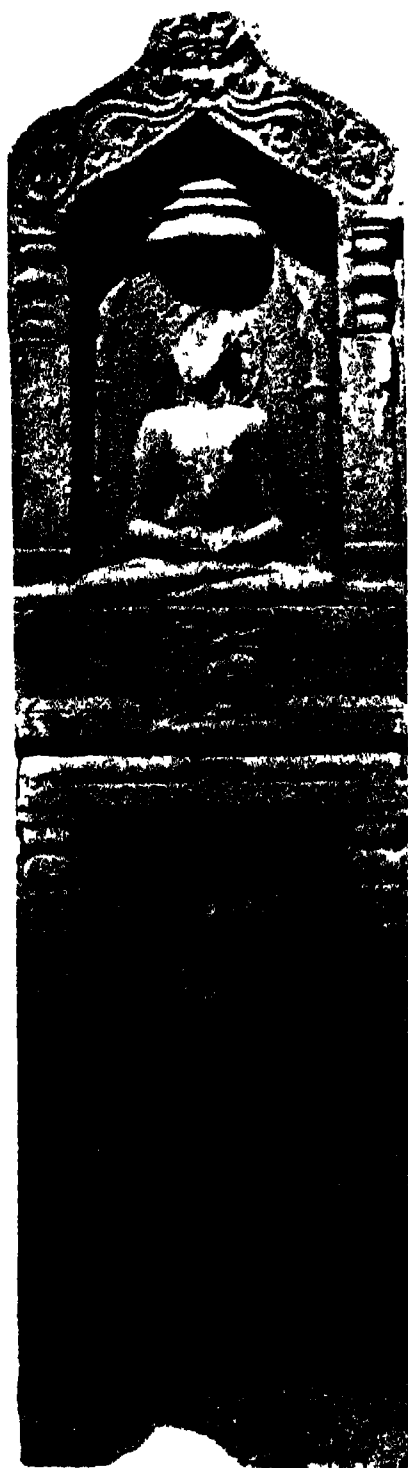
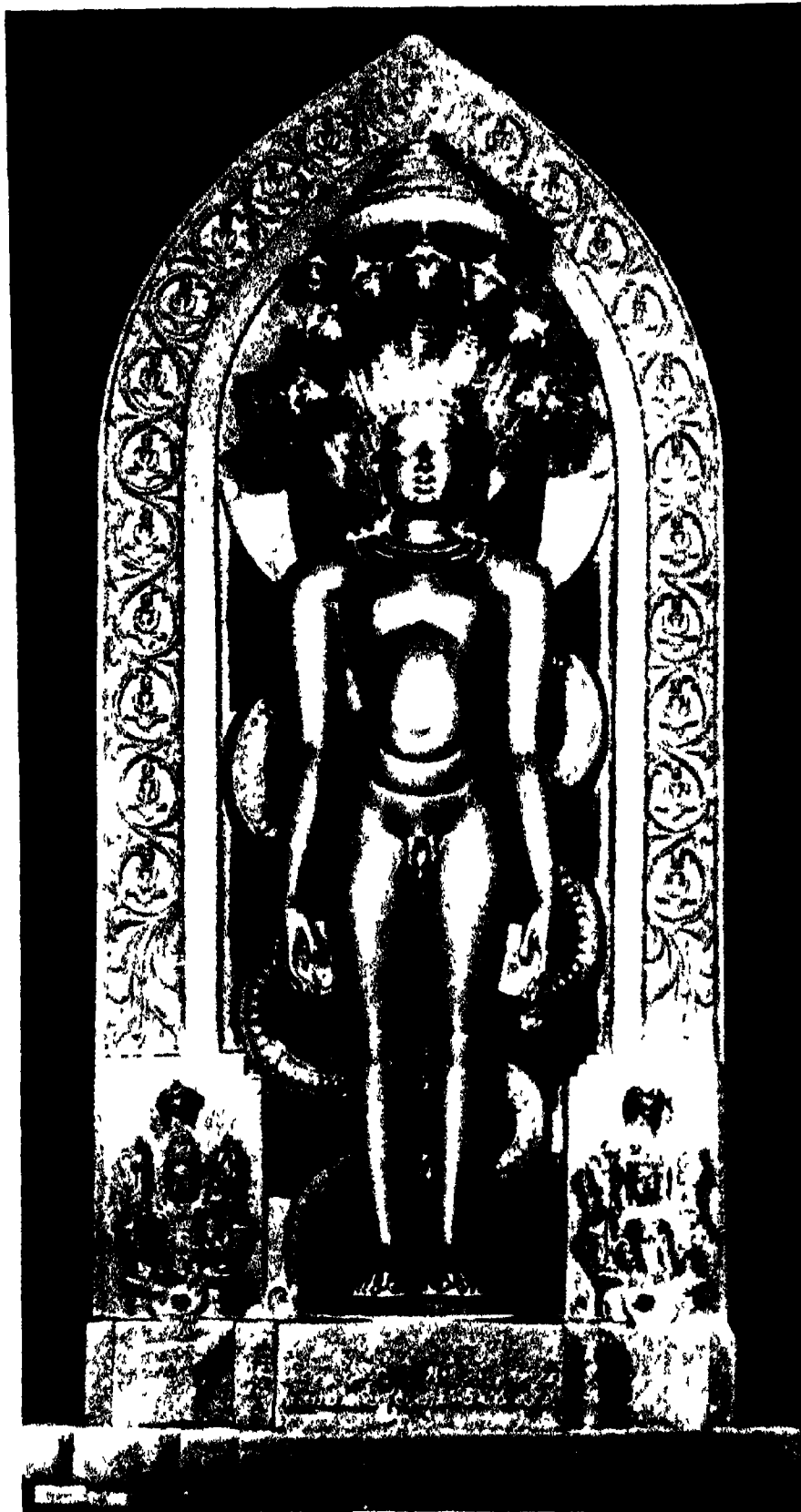

530. Seated Tīrthankara with Yaksha and Yakshī flanking him below and *chaurī*-bearers above behind seat and the rest of the Tīrthankaras making up a *chaturviṁśatikā* in metal, Western Chālukya, 11th century A D , Hyderābad

531. Close up of 534

532 *Niśidhi* memorial stone with an inscription, early Vijayanagara, 14th century A D , Dānavulpādu, Cuddapah district

533. Parsvanātha flanked by Dharanendra and Padmāvati Western Chālukya, 12th century A D Chandragiri, Chittoor district, Āndhra Pradesh

534. Tīrthankara Pārśvanātha standing, Western Chālukya, 11th century A D , Penukonda, Anantapur district

535 Standing Parsvanātha flanked by Dharanendra and Padmāvati and the rest of the Tirthankaras making a *chaturvimsatika* group, locality unknown, from Hyderabād Museum Andhra Pradesh

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537. View of tarrace of the Pañchakūta *basadi* from north, Kambadahallī, Māndyā district

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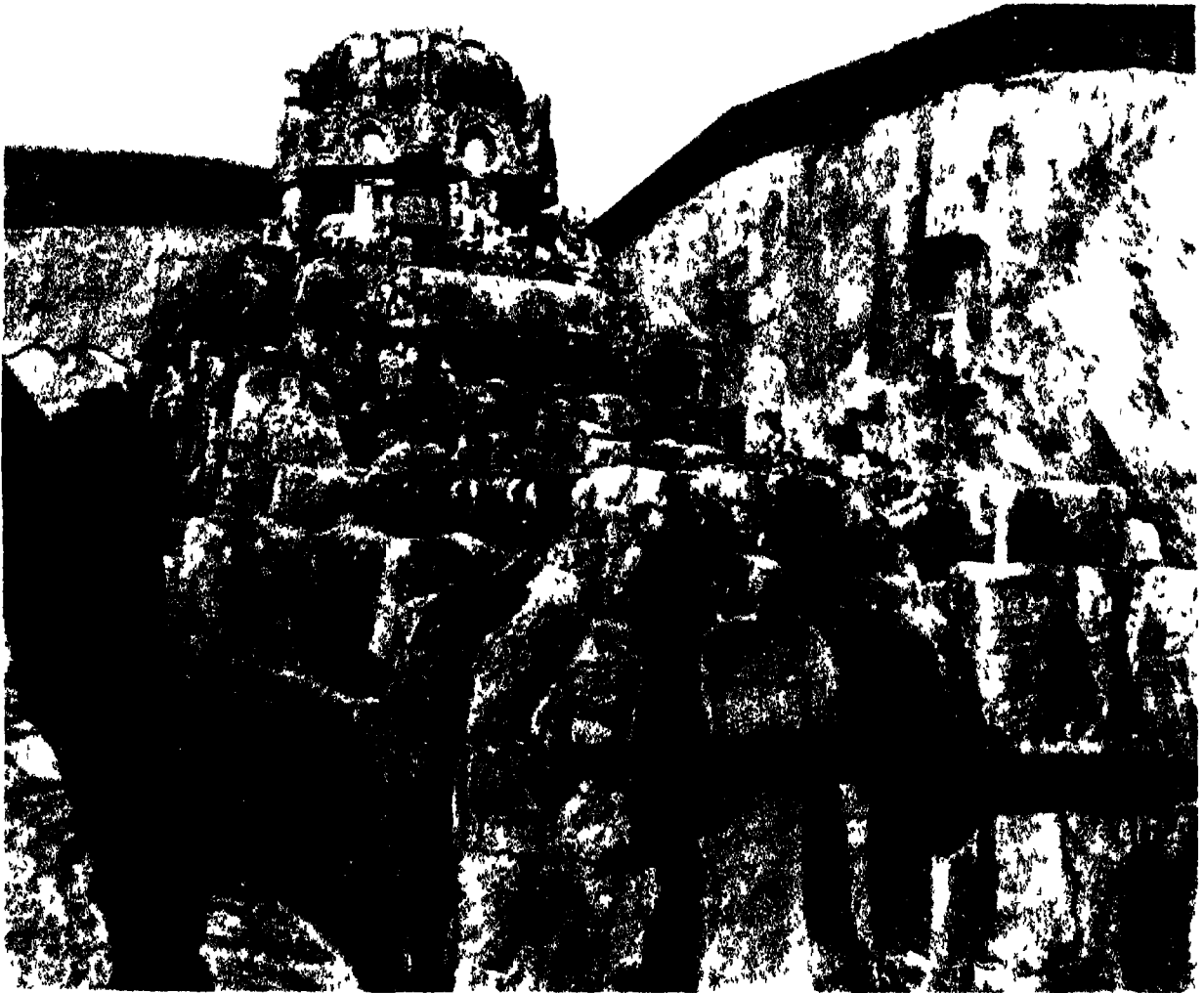
538. Rock-cut temple, Kalugumalai, a smaller replica of Kailāsa, at Ellora in Pāndyan territory, the same sculptor could carve beautifully the Jaina sculptures of the adjacent boulders, Pandya, 8th century A D

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543. General view of rock-cut Jaina temple, Tirumalai, North Ārcot district

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544. General view of the Jaina temple at the foot of the hill, Tirumalai, North Ārcot district

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546 Kamatha's attack Padmāvatī and Dharaṇendra in attendance on Pārśvanātha, close-up, Pallava, 8th century A D , Tirakkol, North Ārcot district

547 View of natural cavern and Jaina figures at the huge rock, Vallimalai, North Ārcot district

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548. Tīrthankara seated with *chaurī*-bearer flanking him, panel to the proper right of Kamatha's attack, close-up view Pallava, 8th century A D , Tirakkol, North Arcot district

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550. Tīrthankara seated with *chaurī*-bearers, Chola, 9th-10th century A D , Melūr, Tiruchirāpallī district

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552. A dilapidated Jaina temple, Chola, 12th-13th century A D , Mettupudur, Coimbatore district

553 The dilapidated Jaina temple, another view, Chola, 12th-13th century A D , Mettupudur, Coimbatore district

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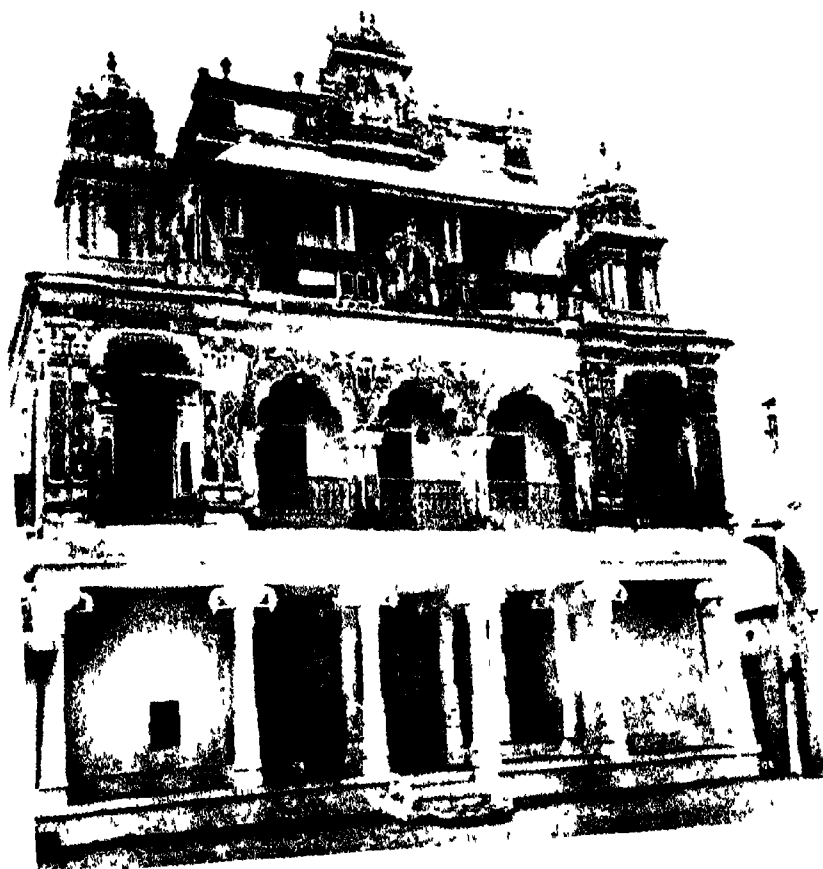
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555 View of rock-cut cave on the hill Chera frontage 16th century A D Kallil Kanyākumārī district

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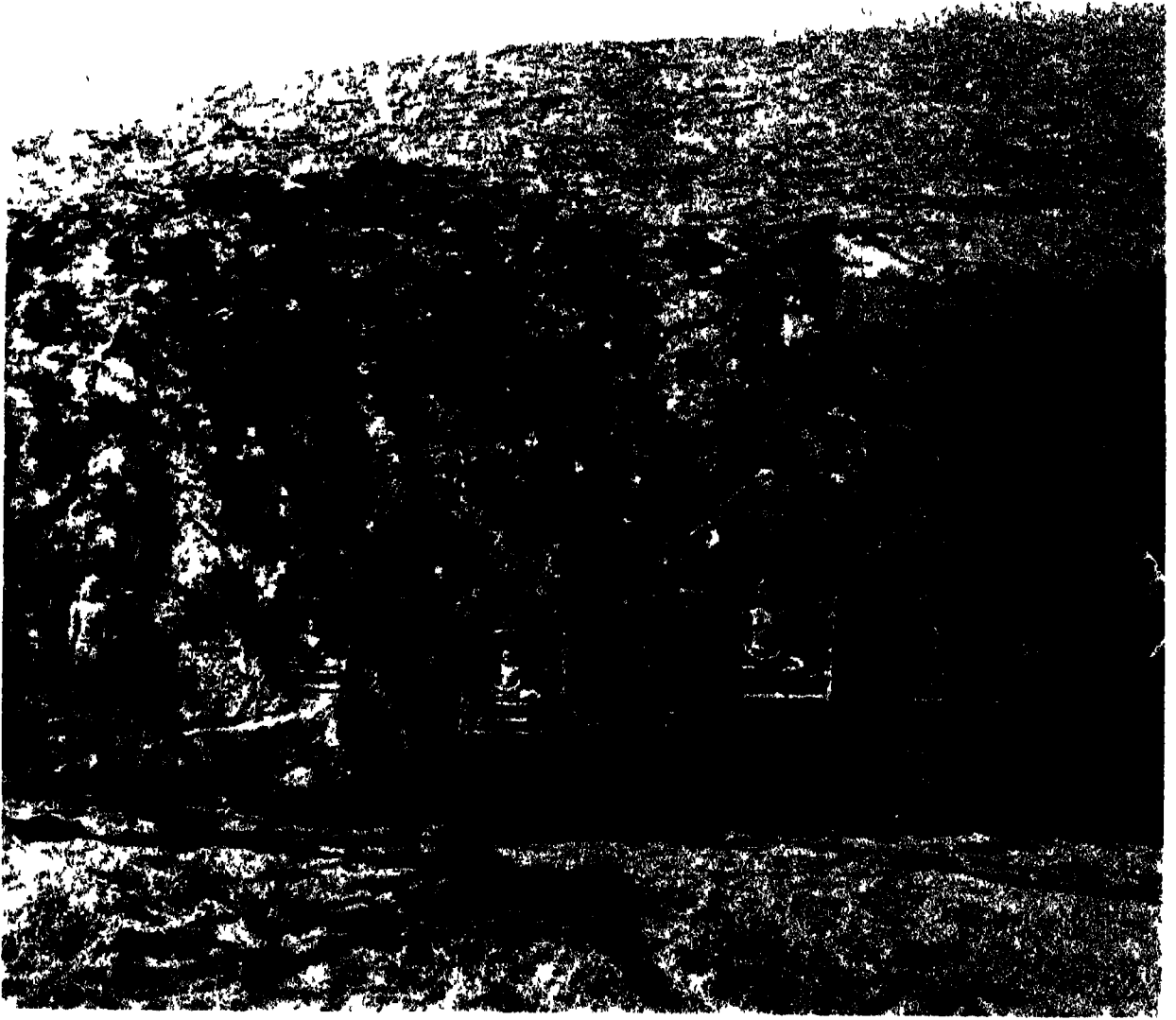
557. View of *vimānas* of Vardhamāna temple, Tirupparuttikkunram, Chingleput district

558. Jaina sculptures carved in the Samanaramalai, Keelakuyilakudi, Madurai district

559. Jaina sculptures carved in the Samanaramalai, Keelakuyilakudi Madurai district

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560 Painting showing Śreyāmsakumāra offering food to Rishabhadeva, Nāyaka 17th century A D, Tirupparuttikkunram

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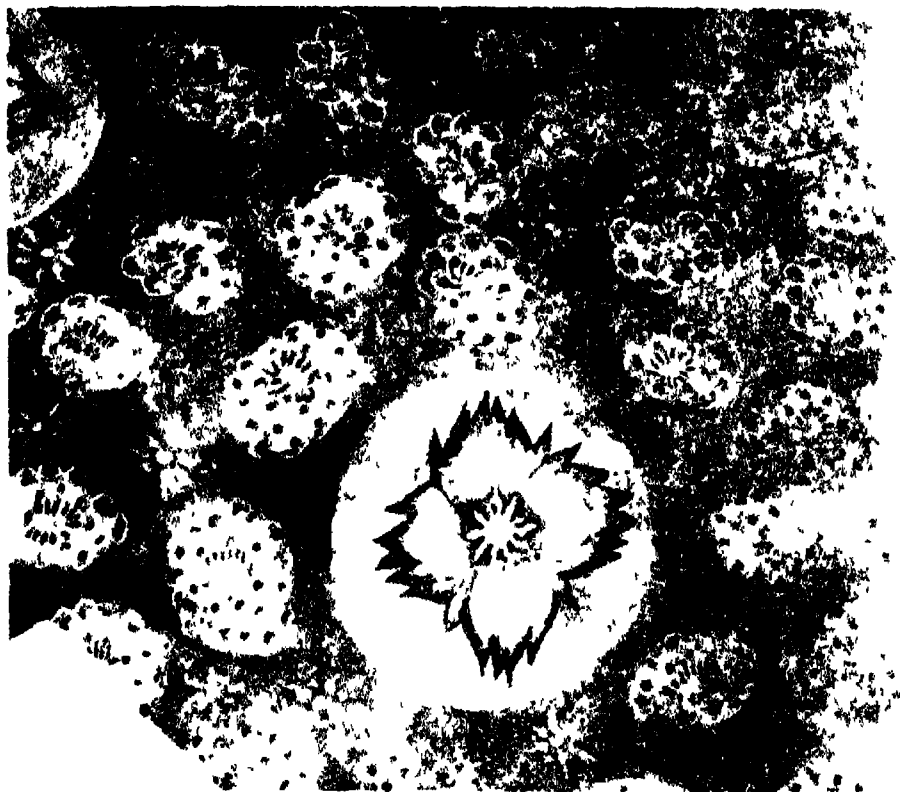
562 Decorative pattern with lotus prominent Pallava, 7th century A D , Sittannavāśal

563 Īśana *dikpāla* on bull Pallava 7th-8th century A D , Ārmāmalai

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564. South-east view of the Jaina temple, Pālghāt, Mālābar district

GLOSSARY

(Technical terms of art and architecture and some relevant words)

A

abhaya Hand showing protection from any fear

Abhilashitārtha-chintāmaṇi An encyclopaedic work by Someśvara II, the Western Chālukyan king

Abhinandana or Abhinandananātha Fourth T, c monkey, b Ayodhyā, n Sametaśikhara

āchārya A learned master

adbhuta One of the nine flavours, representing wonder

adhisthāna Basement, the lowest portion of a building or a column

Ādinātha First T c bull b Vinitanagara, n Kailāsa, alias Rishabha, Rishabhanātha, Rishabhadeva, son of Nabhirāja and Marudevi, husband of Sumaṅgalā and Sunandā, father of Bharata, Bāhubali 98 other sons and two daughters Brāhmī and Sundarī

Ajita Y of the ninth T, v tortoise, o rosary, *varada, śakti*, fruit

Ajitā Yī of the eighteenth T, v swan, o serpent, deer, thunderbolt, *varada*, alias Tārāvatī

Ajitanātha Second T, c elephant, b Ayodhyā, n Sametaśikhara

akkana Sister's, a Kannada word, name of a *basadi* at Śravanabelagola

alapadma Hand indicating wonder

Alasakanyā Carving of nymphs and damsels moving at ease

Alūpādevī Name of the wife of Nolamba Governor Irungola II

Ambā Yī of twentysecond T, v lion, with sons Priyankara and Śubhankara, seated under mango tree, alias Ambikā, Āmrā, Kūshmāndinī, Dharmādevī, etc

Ambikā *See* Amba

Anantamati Yī of the fourteenth T, v swan, o bow fruit arrow, *varada*

Anantanātha Fourteenth T, c porcupine (falcon, bear), b Ayodhyā, n Sametaśikhara

anga Division and twelve of preaching of a T

añjali Joining the palms in adoration

Aparājitā Yī of the nineteenth T, v *śarabha*, o shield, fruit, sword, *varada*

Apsidal Semi-circular temple, also *see gajaprishthākāra vimāna*

aramane Palace in Kannada

Aranātha Eighteenth T, c fish (*tagara*-flower, *nandyāvarta*), b Gajapura, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

ardha-mandapa Vestibule or porch

Arishtanemi *See* Neminātha

artha Worldly prosperity, the second of the four ends of human existence, *purushārthas*, the other being *dharma, kāma* and *moksha*

āsechanaka One that is so alluring that even constant looking does not satisfy

ashta-mangalas A set of eight lucky things

Aśoka Famous Maurya emperor, 274 B C to 232 B C grandson of Chandragupta

Asura A demon

atidvaimānushya Exceeding double human size

āyāgapaṭṭa Tablet of homage with carvings of Jaina figures, auspicious symbols etc in relief

B

Bāhubali Son of Ādinātha and Sunandā, brother of Sundarī, step brother of ninety-nine brothers including Bharata and of Brāhmī His famous sculpture is at Śravanabelagola

Bahurūpinī Yī of the twentieth T, v black serpent, o shield, fruit, sword, *varada*

Baladeva Last of the nine Balabhadras and elder brother of Śrīkrishna

Baliah A sculptor, c 1196 A D, probably the same as Baleya from Somanāthapur

basadi Jaina temple in Kannada

ABBREVIATIONS

- **b.** Place of birth
- **c** Cognizance or *lāñchhana*
- **l.** Left hand/hands
- **l.l.** Lower left hand/hands
- **l r** Lower right hand/hands
- **n** Place of *nirvāna*
- **o.** Objects held in and/or posture/postures of hands
- **r** Right hand/hands
- **Skt.** Sanskrit
- **T** Tīrthaṅkara/ Tīrthaṅkaras
- **u.l.** Upper left hand/hands
- **u.r.** Upper right hand/hands
- **v.** Vehicle or *vāhana*
- **Y** Yaksha
- **Yī.** Yakshī

Basava *See* Lingâyata

Betana *See* Pergade Beta

bhadra A type of moulding in architecture

Bhadrabâhu A Jaina *āchārya* who spread Jainism in South where he migrated with a number of disciples and Chandragupta

Bhagavān (Skt *bhagavat*) glorious, a holy one

Bhāgavata One of the Hindū *purānas*

Bharata Son of Ādinātha and Sumaṅgalā, elder brother of Brāhmī and ninety-eight brothers, his step-brother and sister were Bāhubali and Sundarī, first of twenty-four Chakravartins

bhavya A soul, according to Jaina metaphysics, with capacity for emancipation

bherunda A terrible bird

Bhikshātanamūrti Śiva as wandering beggar seeking alms

Bhoja Celebrated king of Mālva with capital of Dhārā, in the 11th century, patronized Sanskrit learning, himself, a polymath, having written several works like *Sarasvatī-kanthābharana*, *Śringāra-prakāśa etc*

Bhrikuti Y of the twenty-first T , v Nandin (bull), o shield, sword bow, arrow, goad, lotus, wheel, *varada*, four-headed

bhujangatrāsita Scared by snake

bhūta Dwarfish elf-like followers in Śaiva retenue, according to Jaina cosmology, it is seventh of the eight classes of peripatatic or Vyantara gods, having habitation like nomads, at various places in the middle world

bībhatsa The sentiment of disgust, one of the nine *rasas* or flavours

Bīmadevī Queen of the Vijayanagara king Devarāya I and the fervent disciple of an Abhinava-Chārukīrti-Panditāchārya

bimba An image

bodhikā Top part of capital about the abacus or *phalaka*

Bodhisattva A Buddhist god on the way to the attainment of perfect knowledge

Bomma A sculptor, c 1196 A D , probably the same as Bamaya from Somanāthapur

Brahma Y of the tenth T , v white lotus, o r bow, stick, shield, thunderbolt, l arrow, axe sword, *varada*, four-headed

Brahma-*Jinālaya* A temple for a Jina or Tīrthankara but known for the image of Brahma-yaksha

Brāhmana The first of the four castes

Brahma-sūtra A book of the aphorisms of the Vedānta philosophy by Bādarāyana

Brāhmī The earliest script in India between 4th century B C to 5th century A D First of the two daughters of Ādinātha

Buddha The enlightened one, founder of Buddhism, born at Kapilavastu in 540 B C , contemporary of Mahāvira

C

caryatid An architectural term of a human or animal figure supporting the roof

Chakreśvarī Yī of the first T , v lotus or eagle, o two thunderbolts, eight wheels, fruit (r), *varada* (l), two wheels, citron, *varada*

Chāmaya A sculptor, c 1196 A D , from Somanāthapur

Chāmundā Yī, of the twenty-first T , v crocodile, o stick, shield, rosary, sword, alias Chāmundī

Chāmundarāya Well known Prime Minister and army chief of the Western Ganga king Mārasimha, 10th century A D , was responsible for the famous monolith of Bāhubali at Śravanabelagola

Chāmundī *See* Chāmundā

Chandragupta Famous Mauryan emperor, c 317 B C to 298 B C , who was established on the throne by Chānakya who wrote the Kautilīya *Arthaśāstra*, accompanied Bhadrabāhu to the South where he passed away Also *see* Bhadrabāhu

Channa-keśava Meaning in Kannada beautiful Vishnu, the deity of a Hoysala temple at Belūr in Karnātaka

chāpākāra Curvilinear as a bow

Chārukīrti A Bhattāraka of the pontifical seat at Śravanabelagola and Moodbidri

charyā A Jaina monk's going for *bhikshā* (food) offered to him, every ascetic follows this discipline

Chaturmukha Y of the thirteenth T , v peacock, o hatchet, sword, rosary, precious stone, sheild, stick, *varada, abhaya* (?), four-headed, alias Shanmukha

chaturmukha See chaumukha

chaturvimśatikā A set of twenty-four T , so arranged that one is a central figure

chatussimhāsanas Four centres of learning

Chaudiah A sculptor, c 1196 A D , probably the same as Chaudeya from Somanāthapur

chaumukha Four-faced, same as *sarvatobhadra*, showing on four sides four T

chaurī Fly-whisk, Skt *chāmara*, made from the hushy tail of the deer *chamara*

Chavana A son of Dāsoja, sculptor of at least three images for the Channa-keśava temple, Belūr 1120 A D

chikka Means small or young in Kannada

Chikka Hampa The sculptor of at least one image for the Channa-keśava temple at Belūr, 1120 A D

Chitra-sūtra Treatise of painting on the technique and appreciation of the *Vishnudharmottara*

D

dakshināvarta Dextral curl turning clock-wise

danda rod

Dāsoja A sculptor responsible for at least three sculptures in the Hoysala Channa-keśava temple at Belūr, his name, Dāsoja of Balligrama (Belagamme) is inscribed at various places below the screen-panel of the Chandragupta *basadi* at Śravanabelagola

Deccan Means *dakshina*

deva celestial beings

deva-koshtha Niche for containing an image on the outer wall of the temple

Devālaya-chakravartin

Greatest of the temples, literally emperor among temples

dhammilla Ornamental feminine braid

Dharana *See* Dharanendra

Dharanendra Y of the twenty-third T, v tortoise, o u r Vāsuki, (king cobra), u l Vāsuki, l r *varada*, l l noose comprised of serpents, with Vāsuki canopying him, alias Dharana, regarded with Padmāvatī as having protected Pārśvanātha from the *upasarga* created by Meghamālin, also *see* Kamatha, Padmāvatī and Pārśvanātha

dharma-chakra Spread of virtue in the world through the moving religious wheel, it is one of the eight *prātihāryas* of the Tīrthankara and goes on moving ahead of him and is shown in art on his seat

Dharmādevī *See* Ambā

Dharmanātha Fifteenth T, c thunderbolt, b Ratnapurī, n Sametaśikhara

Dhavalā The Skt commentary, 894 A D, by Āchārya Vīrasena on *Shatkhandāgama, a Prākrit* Jaina scripture by Āchārya Dharasena of the first century A D

Dhenuka A demon killed by Balarāma

dhvaja-stambha Flag-staff, a free-standing pillar erected in front of a temple and decorated atop with a flag

Dhvanyāloka A text on rhetoric of Ānandavardhana, around 850 A D, giving the significance of *dhvani* to suggest its sense

Digambara One who has only the direction for his clothing, one of the two principle sects of Jainas, the other being Śvetāmbara, white-clad

Dikpāla Regent for a cardinal point, eight in all

dodda Larger or elder, in Kannada

dvārapāla Door keeper

G

gajaprishthākāra (kriti) vimāna Apsidal shrine

gajavrishabha Sculpture where elephant and bull are so fused as to create the effect of pun

Gāndhārī Yī of the twelfth T, v crocodile, o lotus, pestle, lotus, *varada* Tenth Vidyādevī

Gandharva Y of the seventeenth T, v bird, o u r serpent, u l noose, l r arrow, l l bow

Gangā The river Gangā, shown in sculpture as a celestial nymph with crocodile as her vehicle, usually on the right door jamb of temple

garbhagriha Central shrine for the main deity

Garuda Y of the sixteenth T, v boar, o u r hatchet, u l rosary, l r fruit, with his head tilted, alias Kimpurusha

Gaurī Yī of the eleventh T, v deer, o mallet, lotus, pitcher, *varada* Ninth Vidyādevī

Gautama The Buddha *Also* the name of Indrabhūti, one of the Ganadharas of Mahāvīra

ghatikā University

Gomeda Y of the twenty-second T, v man, o mace, axe, stick, fruit, thunderbolt, *varada*, three-headed, alias Gomedha and Sarvāhna

Gommata An epithet of Bāhubali, the second son of Ādinātha

Gommateśvara An epithet of Bāhubali, the second son of Ādinātha

Gomukha Y of the first T, v bull, o u r hatchet, u l rosary, l r fruit, l l *varada*, bearing *dharmachakra* on his bull-faced head

gopura Imposing gateway of a temple

Grantha A script prevailing in the Deccan around the sixth century A D

I

Indrabhūti A Ganadhara of Mahāvīra, also known as Gautama

Indrasabhā Name of the Jaina cave 31, Ellora

Īśvara Y of the eleventh T, v bull, o r rosary, fruit, l trident, stick, three-eyed

J

Jaina One of the earliest religions of India named after Jina or T who preaches it

jatā Matted hair

Jātakas Stories of the Buddha's former births

Jayā Yī of the seventeenth T, v black boar, o wheel, conch, sword, *varada*, alias Vijayā

Jayadhavalā The Skt commentary, c 894 A D by Āchārya Vīrasena on *Kashāya-pāhuda*, a *Prākrit* Jaina scripture by Āchārya Gunadhara of the 1st century B C

Jvālāmālinī Yī of the eighth T, v boar, o wheel, bow, noose, leather, trident, arrow, fish, sword, alias Jvālinī

Jvālinī *See* Jvālāmālinī Eleventh Vidyādevī

K

Kailāsa Peak of the Himālaya The place of *nirvāna* of Ādinātha

kalaśa Architectural mould of pitcher below pillar capital Cognizance of Mallinātha

Kālī Yī of the seventh T, v bull, o bell, fruit, pike, *varada* Seventh Vidyādevī

Kālidāsa Celebrated Skt poet and dramatist whose exact date is not clear May be any time from 1st century B C to 4th century A D

Kalpavāsi-*devas* Celestial ones residing in the sixteen *kalpavimānas* or heavens in the third or upper world

Kāma Cupid According to Hindū mythology, Lord of love armed with a sugar-cane bow with sting of bees and five flowery arrows, friend of Vasanta and burnt by Śiva for disturbing his penance In Jaina mythology he is extremely handsome and is reckoned as twenty-four

Kāmadeva *See* Kāma

Kamatha Meghamālin and malevolent as Kamatha he attacked T Pārśvanātha who was protected by Dharanendra and Padmāvatī

kanthāślesha Embrace on the neck

karuna One of the nine *rasas* indicating compassion and sorrow

kattale Kannada word for dark

Kaustubha Name of a celestial gem that rose from the milky sea and worn by Vishnu

kāyotsarga Standing erect in meditation with hands hanging, many T are shown in the position

Kencha Malliyanna The sculptor of at least one image for the Channa-keśava temple, Belūr, 1120 A D

Kendra *See* Khendra.

kevala-jñāna Omniscience

kevala-jñānin One with the omniscience

Khadgavarā Yī of the fifth T, v elephant, o thunderbolt, fruit, wheel, *varada*, alias Purushadattikā and Purushadattā

khātikā-bhūmi Region of water, second of the seven circular regions within the Samavasarana where T occupies the centre

Khendra Y of the eighteenth T, v conch, o r arrow, lotus, fruit, garland, rosary, stick, l bow, thunderbolt, noose, mallet, goad, *varada*, six-headed, three-eyed, alias Kendra

Kimpurusha *See* Garuda

Kinnara Y of the fifteenth T, v fish, o r mallet, rosary, *varada*, l wheel, thunderbolt, goad, three-headed

kīrtimukha Monumental face, lion-like head constituting an art-design of architectural significance

krimi-kantha Putrid neck

Krishna Vishnu in his eighth incarnation, son of Vasudeva and Devakī and brought up by Nanda and Yaśodā according to Hindū mythology and ninth of the nine Nārāyanas so one of the sixty-three Śalākāpurushas, a cousin of the twenty-second T Neminātha according to Jaina mythology

Kubera Y of the nineteenth T, v elephant, o arrow, bow, stick, lotus, sword, hatchet, noose, *varada*, the regent of the northern quarter, the god of riches and treasure, according to Hindū mythology

kūdu Architectural word in Tamil, same as *chaitya* window

Kumāra Y of the twelfth T, v swan, o r bow, mongoose, fruit, l arrow, mace, *varada*, three-headed

Kundavai Elder sister of the Chola emperor Rājarāja I, built at least three Jaina temples, one at Tirumalai hill being named after her as is known from the 1024 A D record there, and the others at Dādāpuram and Tirumalavādī

Kunthunātha Seventeenth T, c goat, b Gajapura, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

Kusuma Y of the sixth T, v deer, o r shield, *abhaya*, l spear, mace, alias Pushpa

kūta Architectural term for a type of roof

L

Lakshmī Goddess of fortune, prosperity and beauty, regarded as the wife of Vishnu and arisen from the milky sea according to Hindū mythology Sixth of the six nymphs according to Jaina mythology

Lakshmī *mandapa* A pavilion for Lakshmī, etc

lalāta Lintel with carving of Lakshmī, T, according to class of the temples

Lingāyata A form of Śaivism established by Basava in the twelfth century, with the followers distinguished by the *linga* or phallus worn hanging from their neck

Lohita A sculptor, c 1196 A D, from Somanāthapur

Lonasobhikā Name of a woman mentioned in the inscription on an *āyāgapatta* from Mathurā, 1st century A D

M

Madana Cupid or Kāma, also *see* Kāma

Madanakai Tamil word, connoting a theme of amorous damsel

Mahābhārata A famous Hindū epic composed by Vyāsa

Mahābhāshya The commentary of Patañjali on the *Ashtādhyāyī* of Pānini

Mahākālī Yī of the ninth T, v tortoise, o thunderbolt, fruit, mallet, *varada* Eighth Vidyādevī

Mahāmānasī Yī of the sixteenth T, v peacock, o wheel, fruit, arrow, *varada*, goad, arrow, lotus Sixteenth Vidyādevī

mahāmandapa The great hall usually adjacent to the main shrine

mahāpurusha Great personage, Jaina mythology counting them as the sixty-three Śalākā-purushas (twenty-four Tīrthankaras, nine Nārāyanas, nine Prati-nārāyanas, nine Balabhadras, and twelve Chakravartins), nine Nāradas, eleven Rudras and twenty-four Kāmadevas

mahāpurusha-lakshana Marks of great personage like T and Chakravartin

Mahāvīra Twenty-fourth and last T, c lion, b Kundalapura, n Pāvāpurī, alias, Vardhamāna, Vīra, Ativīra, Sanmati, Nātaputta etc, contemporary of Gautama Buddha, life-span from March 30 599 B C to October 15 527 B C

Mahāyaksha Y of the second T, v bull, o u r hatchet, u l rosary, l r fruit, l l *varada*, bearing *dharmachakra* on his bull-faced head

maitrī Benevolence of all living beings, first of the four virtues of a true Jaina, the others being *pramoda* or joy at the sight of virtuous, *kārunya* or compassion and sympathy for the afflicted and *mādhyasthya* or tolerance towards the insolent and ill-behaved

makara Alligator or crocodile, a motif variously represented in art, the cognizance of Pushpadanta, also *see* Gangā

makara-kundala Ear-ring in the shape of a crocodile

makara-torana An arch marked with or shaped like *makara* or crocodile

Mallamā Wife of Pergade Beta who built the Kadalālaya *basadi* *māna-stambha*

Mallamādevī *See* Mallamā

Mallinātha Nineteenth T, c water-pot or pitcher, b Mithilā, n Sametaśikhara

Mallitama or Malli A sculptor responsible for Somanāthapur temple and the Amriteśvara temple at Amritpura (1196 A D), where his name occurs

Malliyana A sculptor of an image in Channa-keśava temple at Belūr, 1120 A D

Mānasī Yī of fifteenth T, v tiger, o lotus, bow, *varada*, goad, arrow, lotus Fifteenth Vidyādevī

māna-stambha Pillar proclaiming fame

Mānavī Yī of the tenth T, v black serpent, o fish, garland, citron, *varada* Twelfth Vidyādevī

mandapa A pavilion, open hall

Manimekalai One of the earliest Tamil literary works

Manoguptī Yī of the sixth T, v horse, o shield, fruit, sword, *varada*, alias Manovegā

Manovegā *See* Manoguptī

māra-dharshana Overcoming of *māra* by Buddha

Marana A sculptor from Somanāthapur, c 1196 A D

Marudevī Name of the mother of the first T Ādinātha

Masantimma A sculptor from Somanāthapur, 1196 A D

Masoda A sculptor that carved an image at Channa-késava temple, Belūr, 1120 A D

Mātanga(1) Y of the seventh T, v lion, o r stick, 1 pike, face tilted, alias Varanandin

Mātanga(2) Y of the twenty-fourth T, v elephant, o 1 *dharmachakra*, r *varada* or eagle

Māyādevī Name of the mother of the Buddha

Meghadūta Famous lyrical poem of Kālidāsa meaning cloud-messenger

Megutī (Megudī, melgutī, melguḍī) Kannada word meaning temple at the top, the temple at Aihole (Bījāpur district, Karṇāṭaka) where there is the famous inscription of the Western Chālukya king Pulakeśin II, composed by Ravikīrti, who compares himself with Kālidāsa and Bhāravi

Melguḍī See Megutī

Meru Mythical mountain encircled by four forests on the slopes, each having a Jaina temple in each direction

mithuna An amorous couple

moksha-sādhana Means of attaining imancipation, e g right faith, right knowledge and right conduct

Muchilinda A snake that sheltered the Buddha

mugdhā A young girl attractive, youthful guileless, a variety of *nāyikā*

mukha-mandapa The pavilion in front of a temple

muktā-yajñopavīta Sacred thread composed of pearls

Mukteśvara Śiva, lord of even the emancipated

Munisuvrata Twentieth T, c tortoise, b Rājagriha, n Sametaśikhara, alias Munisuvratanātha, contemporary of Dāśarathi Rāma

N

Nāgarāja Lord of the *nāgas*, Dharanendra

Nāgarī Script developed from Brāhmī from 6th century onward and prevalent almost allover India

Nāgoja A sculptor in the Channa-keśava temple, Belūr, 1120 A D

Naminātha Twentyfirst T, c blue lotus or lily, b Mithilā, n Sametaśikhara, alias Nimi and Nimeśvara

Nandagopa Name of the husband of Yaśodā and foster-father of Krishna

Nandīśvara Eighth continent in the middle world of Jaina cosmography, here in the fifty-two *chaityālayas* or temples assemble *devas* to celebrate the eight-day function called Āshtāhnika-*parvan* thrice a year

nandyāvarta A symbol with nine points representing nine *nidhis* or treasures Cognizance of Supārśvanātha

Nanjiah A sculptor from Somanāthapur, c 1196 A D

Nara-Nārāyana Arjuna and Krishna where they were sages in a previous birth

nava-nārī-kuñjara An elephant composed of nine damsels to suggest its form

Neminātha Twenty-second T, o conch, b Saurīpura, n Girinagara, alias Nemi, Arishtanemi, he renounced worldly life shocked by the sight of cattle to be sloughtered for his marriage feast, while proceeding to marry Rajulamatī, the daughter of Ugrasena, king of Girinagara, a popular theme in sculpture and literature and paintings

nidhi Treasure, nine in number

Nimeśvara *See* Naminātha

Nimi *See* Naminātha

P

pāda-svastika Feet crossed in a posture almost like in *padmāsana*

Padma-nidhi Treasure of the lotuses

padma-pītha Lotus-seat

Padmaprabha Sixth T, c red lotus, b Kauśāmbī, n Sametaśikhara

padmāsana Lotus posture, with legs crossed and both soles visible

Padmāvatī Yī of the twenty-third T, v lotus placed on the peacock-serpent, o noose, conch, sword, goad, lotus, rosary, *varada*, canopied by three-hooded cobra, also *see* Kamatha, Pārśvanātha, and Dharanendra

Padri Malloja A sculptor of an image for Channa-keśava temple, Belūr, 1120 A D

pādukā Pair of feet carved in sandal wood or stone, as object of worship

pallich-chhandam Tamil words meaning a gift to a *palli*, i e Jain institution

Pañcha-kūta A type of Jain temple with a shrine at each of the four corners, in addition to the central one

pañcha-latā Five vertical divisions of door-jamb with designs and motifs

pañcha-nārī-turanga A horse composed of the forms of five damsels

pañjara Miniature niche from the wall of a temple

Pārśvanātha Twenty-third T, c serpent, b Vārānasī, n Sametaśikhara, according to Śīlānkāchārya, (10th century A D) he renounced the worldly life just when he saw illustrations of Neminātha, also *see* Dharanendra, Padmāvatī and Kamatha

patākā Flag, banner

Pātāla Y of the fourteenth T, v crocodile, o r hunter, plough, fruit, 1 goad, pike, lotus, canopied by three-hooded cobra

Patañjali The celebrated Skt grammarian, c 150 B C, author of *Mahābhāshya*

Pavi-śrinkhalā Yī of the fourth T, v swan, o noose comprised of serpents, big fruit, rosary, *varada*, alias Vajra-śrinkhalā Third Vidyādevī

Peragade Beta Son of Dandādhinātha Vaija, minister of Kākatīya, husband of Mallamā

prabhā Halo of light, fourth of the eight *prāthāryas* of T

Prajñapti Yī of the third T., v bird, o crescentic moon, hatchet, fruit, sword, arrow, *varada* Second Vidyādevī

prāthārya Insignia or the eight attending symbols of Tīrthankara, e g Aśoka-tree, lion-seat, triple parasol, halo, transcendent preaching, heavenly shower of flowers, sixty-four Yakshas bearing fly-whisks and celestial drum-beaters

Pratishṭhāna The capital city of the Sātavāhanas, modern Paithan in Western India

pūrna-ghata Brimming pot

pūrna-kumbha Brimming pot

Purushadattā *See* Khadgavarā Sixth Vidyādevī

Pushpa *See* Kusuma

Pushpadanta Ninth T, c alligator, b Kākandīnagara, n Sametaśikhara, alias Suvidhinātha

pushpa-puta The two hands brought together to hold flowers for worship

R

rāja-takshaka The carpenter in royal employ

Rāmāyana The first of the two epics with Mahābhārata, composed by Vālmīki, gives the life of Rāma and Sītā

riju Straight

Rijvāyata Perfectly straight

Ṛishabhadeva *See* Ādinātha

Rohinī Yī of the second T, v *lohāsana* (iron seat), o conch, wheel, *abhaya*, *varada* First Vidyādevī

S

Śachī Name of the wife of an Indra

Śakata Name of a demon, slain by Krishna as a boy

śākhā An apartment

sālabhañjikā Damsel gathering flowers as a motif of art

sama-bhanga Straight standing posture

Samavasarana An auditorium, planned by Kubera on the order of Indra of Saudharma heaven, circular like a solar disk and spread over 12 *yojanas* where in the centre a T would give a sermon

Samyag-bodhi Perfect enlightenment of the Buddha

samyak-sambuddha Perfect enlightened (the Buddha)

sandamśa A thumb and pointing finger brought together for gathering flowers

sangīta-mandapa Musical hall

Śankara Name of the greatest Vedānta philosopher, c 778 A D -820 A D, author and commentator of a large number of works

śankhanidhi Treasure of the conch

Śānta Sentiment of peace, ninth and the last of the *rasas* or flavours

Śāntalā Name of the renowned Jaina queen of the Hoysala king Vishnuvardhana She built the Sāvati-gandhavāhana *basadi* at Śravanabelagola and the Śāntalādeviār *basadi* at Koppal

Śāntalādevī *See* Śāntalā

Śānta-rasa See Śānta

Śāntinātha Sixteenth T, c deer, b Gajapur, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

śarabha A fabulous animal with eight legs, that attacks lions

Sarasvatī Personified preachings of the Arhats including the T more known as Śruta-devatā and represented in art in the form of sixteen Vidyādevīs

Sarvāhna *See* Gomeda

sarvatobhadra See chaumukha

sarvatobhadrikā See chaumukha

Śāsanadevatā Ys and Yīs, one pair associated with each T

Saubhari A sage mentioned in the *Mahābhārata* who by his penance in the river and long association with fish developed an affection for them

Saudharmendra Lord of heaven Saudharma first of the sixteen Kalpa-heavens in the third or upper world

Siddha One completely emancipated from bondage

Siddhārtha The prince who later became Buddha, also name of Mahāvīra's father

Siddhāyikā Yī of the twentyfourth T, v lion, o book, *varada*, seated in *subhadra* pose, alias Siddhāyinī, Siddha etc

Siddhāyinī *See* Siddhāyikā

Silappadikāram One of the earliest Tamil epics by Ilaṅgo Aḍigaḷ, a prince turned ascetic and the younger brother of Śenguttuvan

Śītalanātha Tenth T, c śrīvṛiksha (śrīvatsa), b Bhadrapura, n Sametaśikhara

Śramana A Skt word used categorically for the Jaina and Buddhist cultures

śreshtha The best

Śreyāmsanātha Eleventh T, c rhinoceros, b Simhapura, n Sametaśikhara

śringāra A sentiment of love, first of the nine *rasas*

śrīvatsa Meaning a symbolic mark on the chest of Vishnu, T and Buddha as a *mahāpurusha-lakshana*

śrīvriksha Bilva tree The cognizance of Śītalanātha

stūpa A bubble-shaped structure usually for encasing bodily relics of Buddhist and Jaina saints and Chakravartin

śukanāsā Literally meaning parrot's nose, a projection towards the front of *vimāna* of north Indian temples showing a large *chaitya* window

Sumatinātha Fifth T, c heron (wheel or curlew), b Ayodhyā, n Sametaśikhara

Sundarī Daughter of Ādinātha and Sunandā, sister of Bāhubali, step-sister of Bharata

Supārśvanātha Seventh T, c svastika (or *nandyāvarta*), b Vārānasī, n Sametaśikhara, canopied by five-hooded cobra

Suvidhinātha *See* Pushpadanta

Śvetāmbara White-clad, one of the two principal sects of Jainas

Śyāma Y of the eighth T, v pigeon, o axe, big fruit, rosary, *varada*, three-eyed, alias Vijaya

T

Tārāvatī *See* Ajitā

Trimukha Y of the third T , v peacock, o r wheel, sword, goad, 1 stick, trident, blade of scissors, three-eyed, three-headed

Tumburu Y of the fifth T , v eagle, o u r serpent, u l serpent, 1 r *varada*, 1 1 fruit, surrounded by serpents

V

Vajrotī Yī of the thirteenth T , v serpent, o serpent, bow, serpent, arrow, alias Vairotī Thirteenth Vidyâdevī

Vairotī *See* Vajrotī

Vardhamāna *See* Mahāvīra

Varuna Y of the twentieth T , v bull, o r fruit, *varada*, 1 sword, shield, eight-headed, three-eyed, having *jatās* as his crown, heavy-bodied, regent of the western quarter and of the ocean

Väsupūjya Twelfth T , c buffalo, b Champāpurī, n Champāpuri

Vatteluttu A cursive variety of Tamil-Grantha script

Vidyāsthāna University

Vijaya *See* Śyāma

Vijayā *See* Jayā

Vimalanātha Thirteenth T , c boar, b Kāmpilyapura, n Sametaśikhara

vimāna Sanctuary containing the central cell in which the deity is enshrined

Vīra The sentiment of heroism, fifth of the nine *rasas*

vīra-rasa See vīra

Y

Yaksheśvara Y of the fourth T , v elephant, o r arrow, sword, 1 bow, shield

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